

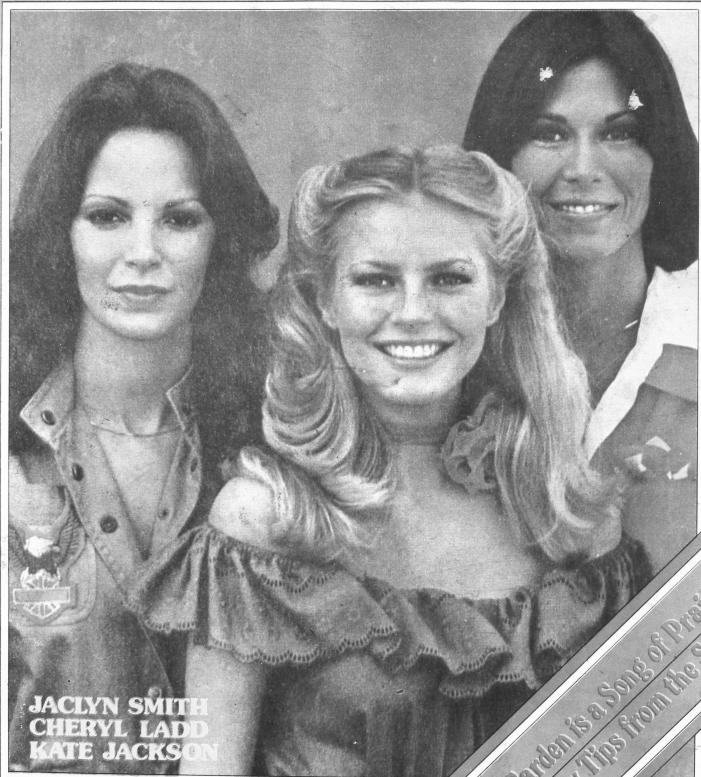
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THE TOTAL ENTERTAINMENT MAGAZINE • P2.00



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Beauty Tips from the Stars

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NOTES from the EDITOR

I used to be quite bored by "home" magazines. During the early years of married life, we lived gypsy-fashion in various places for study and research, carrying what material possessions we had from place to place. Home was anywhere in the world because it was truly in the heart. At such a time, the physical aspects of building and furnishing could interest us little and what we saw in most magazines offended us because they seemed focused on homes built only on the principle of expense.



In more recent years, our family has had a better chance to grow roots in one place and the nesting instinct has forced itself upon us.

Not yet homeowners, we have turned to house and garden publications and singled out our favorites, those whose pages are vibrant with new attitudes, with greater emphasis not on building, but on the art of living, where cooking, gardening and home-decorating are seen as essentially creative efforts, significant because they can contribute to the bonds of family and self-expression.

Gardening has always been a most rewarding aspect of housekeeping. Wherever the home and however humble, it is more a home when part of it, however small, a window ledge or sunlit washing area, flourishes as a living garden.

In this issue, Ofie Villero interviews Mario Basa, an artist at work with greenery. Danny Mariano travels to San Pedro, the town scented by the sweet sampaguita, and Jarius Bondoc footnotes the Antipolo Festival of May, the Philippine month of flowers. A reprint from *House and Garden* focuses on the work of world-renowned garden expert, Russell Page.

Our sincere apologies to Manny Sibal of Alemar's, whom we referred to by mistake as Ernesto, in last week's Notes.

MELINDA QUINTOS DE JESUS

TV TIMES THE TOTAL ENTERTAINMENT MAGAZINE

VOL. 2
NO. 47

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FEEDBACK FEEDBACK FEEDBACK FEEDBACK FEEDBACK

Due to lack of space, TV Times cannot publish all the letters received, but these are used for reference in our communication with networks. We cannot send photos of the stars to readers nor can we answer individual letters by mail. Ed.

Dear Editor:

NO-NO TO FEEDBACK
REPRO...

Are you getting bored reading letters to Feedback? I can judge from the way the section is being treated these days. There are lots of people who write to you kaboodles of times in the hope of seeing their letters published and with worthwhile messages along with them to boot. What I see are a lot of spaces of the two-page Feedback corner wasted by your style of publishing letters the way the sender sent them—in their home-made stationery pads. Take the case of the recent bilingual S.W.A.T. cry-baby's letter who did nothing but cry and spill tears all over the vested column. Also of that Beetle bug glamorized mail and the *Spencer's Pilots* fan's mail that looked more like an entry to a drawing contest. They all appeared, it seems, the way they were actually written. Wasteful... really!

I assume you don't read our letters anymore as enthusiastically as before since they arrive in thousands, thus the remedy.

There are lots of mails from the rest of us who have lots of commendable, rational and sensible bravures who want to get across to their co-TV Times readers and more deserving to be published.

Consider the time we set

aside to write. As for me, this is my 5th letter since last year together with my friends and now, this is my personal message to you. Don't get me wrong—anyone—I hate battlefields!

Chateau, Rovanna, Joandice, Bimol-Tim & Amba

All the letters are still being read faithfully. We choose to print some of the letters 'as is' when they create visual impact. Sorry we can't always agree. Ed.

DOÑA SISANG
PRODUCTIONS...

I want to ask GMA-7 *Sine Special* to kindly replay "Tumbalik na Daigdig," "Ganyan Ka Fala," and "Roberta." Those all came from LVN pictures of Doña Sisang. We are always waiting for their replay that we failed to watch the original showing. Please replay it any Saturday of the month. I thank you in advance.

Rowena

LIVE INSTEAD OF
CANNED "HA-HA'S"

I was wondering if our local comedy shows could use live audience instead of canned laughter? Live audiences are being used in the United States in such shows as *Chico and the Man* and *That's My Mama*. Our local comedy shows surely need improvement and this would be the first step to take.

Furthermore, why did RPN-9 suddenly change their program schedule on Friday, March 17. I think they placed the movie, "Kansas City Bomber" on the 8:30 p.m.

slot to steal the viewers of *Starkey and Hatch*. They even announced it on the newspapers and clearly stated that Fort Santiago would occupy the 8:30 slot to be followed by RPN-9 *Top of the Week*. I found to my disgust that "Kansas City Bomber" was already on its second portion when I finished watching *Starkey and Hatch*. The week before, RPN-9 also switched the movie "Dog Pound Shuffle" from 9:30 p.m. as announced to 8:30 p.m. I will never forgive RPN-9 if they do not replay the two movies stated above.

Lastly, could you please place Bong Lapira, Tina Monson-Palma and Amado Pineda on the cover? It has been a long time since you have featured any of our local talents and the three of them could make a great change.

Anonymous

MOVIE CLASSICS
ON TV...

May I ask the TV channels through TV Times to telecast movies like "South Pacific," "Sound of Music," "The King and I" and other classical Broadway films. One channel has already shown "West Side Story" so why can't the others also show other good films. I know many of the people of my age and even younger ones would want these to be shown. It's just like showing "Chitty Chitty Bang Bang" which was enjoyed by many.

Avid Reader &
Subscriber of TV Times

I really don't understand why it seems below your dignity to feature local stars in

your Gallery section. After all, you're still a magazine circulating in the Philippines. So why not Celeste, Hajji, Anthony, Pinky, Piña, Basi, Leah instead of the monotonous and ubiquitous stars you've been featuring religiously week after week. Frankly this habit of yours is getting to be boring and irritating that I shoo TV Times gradually when I used to love it before.

Alma Patricia
College of Science
U.S.T., España, Manila

Just for the record, we have featured Hajji, Rico, Toni Gayda and Celeste on the Gallery; Piña and Jackie and Leah on the cover, and many others on our pages. Ed.

CHEERS FOR CAROL...

This is my third letter to TV Times and here I am again hoping against hope that my letter will be published.

I wrote primarily to thank TV Times for the wonderful article you carried on your March 26-April 1 issue about Carol Burnett. That article was well-written, honest, even moving! Thanks again.

However, I couldn't help but feel sad over the latest news I heard about my idol. The April 3 issue of *Time* magazine carried a short news about *The Carol Burnett Show* signing off finally after 11 years on TV. Of course, I've read the TV Times account of the falling ratings in the Nielsen of the *Carol Burnett Show*. And then, I read somewhere too that to save the show, CBS decided to transfer it to a Sunday slot, after being on a Saturday for five years. Possibly, the show recovered some lost grounds; I'd like to think that Carol's show picked up once again in the Nielsen ratings because Carol herself said in the last taping of her show, "It's classier to leave before

7-FOOT TV PICTURES



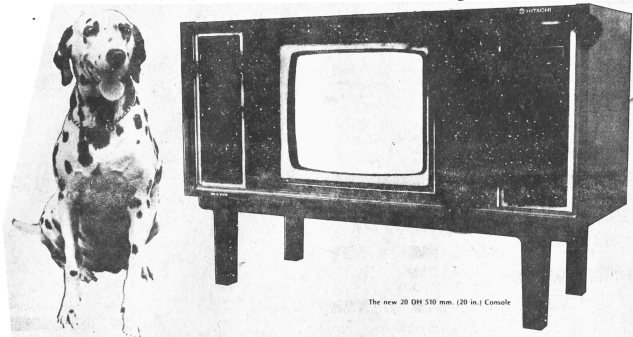
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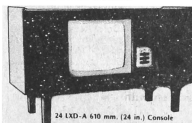


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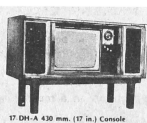


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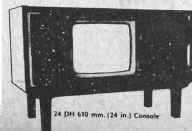
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you're asked to go." According to the news item, Carol herself never understood the reason for the success of her show. In fact she said, "When a good movie is on [opposite her variety show], I watch the movie instead." Well, the rest of the world didn't seem to agree, for a large chunk of the American audience, and a considerable sum of the rest of the world too, watched Carol faithfully — and the innumerable tenants who inhabit her mind and who have become not only Carol's friends, but the televisioner's friends as well. After 286 shows, the Carol Burnett Show will be no more.

Please let this letter (as mushy, soft or sentimental as it may seem) be a faithful fan's tribute to a lady of enormous talent — to Carol Burnett who has been a source of laughter for over a decade. And let me say adieu to the many well-loved characters on her show — the bespectacled Girl Scout leader, the lousy-looking charwoman stumbling and bumping along with a mop and pail, the obese lady whiling the time away on a rocking chair, the improbably tempestuous Latin sex-kitten Charo, the Gloria Swanson look-alike, the Ali MacGraw take-off and so many other characters who spring out of the Carol Burnett Show with endless regularity like old friends.

And to TV Times, please keep us, Carol Burnett fans informed of what she'll be doing now that her show has ended. And please let Carol be alive even if only in your magazine. Thank you!

Lolita S. Santos

TIPS FROM A VIEWER ...

Through your magazine, I'd like to give my suggestions to some of the TV stations. I hope you can help me inform them of the following:

To Channel 2: I wonder what happened to the Captain & Tennille Show which you advertised so much during the last part of 1976? If you can get the series, please show it here. You used to have Soul Train two years ago, why not show it again? I miss it very much. Anyway, thank you very much for showing the Golden Globe Awards. I enjoyed it. And what about an-

other International Pop Music Festival? Pop music fans would love it.

To Channel 7: I heard from a friend that the Helen Reddy Midnight Show is still going on in the U.S. You used to show it two years ago, and now I miss it very much. Young people like pop music, and I'm sure if you show it again, you'd gain many viewers. There's a new Barry Manilow Special also. I wish I can trust you to take it. I liked your Hit Caravan. I have a little complaint here, if you want to replay episodes of Charlie's Angels or Man from Atlantis, it would be better if you do it after a longer time period. Only a few new ones were shown, then you had a replay at once. Anyway, to Penthouse Seven: I like your film clips of foreign pop singers very much. Thank!

A Fan of TV Times

GMA-7 no longer holds the

right to telecast "Helen Reddy." Ed.

LETTER ON THE LETTERS ...

I don't wanna beat around the bush so I'll just tell you plainly and straight to the point:

How do you answer fan mails?

Do you choose the letters you are going to publish?

Do you respond on a first come, first served basis?

Does the reader have to provide his own title?

What do you do with the remaining letters? Do you throw them away?

I hope that my questioning doesn't upset you. I am just curious about it. You see, this is the third time I've written to you. And I really wish that this letter of mine gets pub-

lished, so that others who are also curious will know how you answer fan mail.

Terry

We do not send individual answers to letter writers, no photos or anything. We read all the letters as they come, select those that we think will add ideas and style to the Feedback pages. If we receive a number of letters with the same message, we choose those that are most memorable.

We keep the letters on file for a certain period of time for reference. Questions about programs are answered in the Cross Channels section and the requests for replays printed in Calling All Channels. Ed.

SO THAT OTHERS MAY KNOW ...

I have here some information about Shaun Cassidy and Marie Osmond.

From what I have read in an American magazine, "Shaun has been dating girls already and not even one of those girls is Marie Osmond." Shaun Cassidy has never gone out with her. That's the truth. I hope you're going to publish this so that others will know.

Marquette

ON WITH THE NBA ...

Could you please ask Channel 13 not to cancel the NBA games? I think that they should replay some of them, especially the championship series.

Could you also ask your sportswriter to feature Bernard King, John Williamson, Alvan Adams, Walter Davis and please ask GMA-7 to replay the Third Annual Rock Music Awards.

Joseph Oyog

THANK GOD FOR 15 ...

I'd like to congratulate GMA-7 for telecasting the drama series James at 15. Its premiere episode was fabulous. It was so touching and humorous. The whole neighborhood

TV TIMES FORUM

Dear Editor:

We would like to complain to RPN-9. And we would appreciate it very much if you'll publish this letter, so that they'll know how we viewers feel when we're mistreated.

To RPN-9: Congratulations! You finally succeeded in making your viewers really mad. Sorry if my opening remark is like that, but we can't keep our anger inside any longer. As you know, you did not air the Grammy Awards Night last Saturday evening. And for that, my relatives, friends and I really got mad. And I'll tell you why. You have been announcing the coming of this special for about a week before it was supposed to be shown. Naturally, people will get excited, especially us. So we waited until it was already Saturday. All of us were seated in the room and all eyes were glued on the TV screen. But it was still Big Ike's Happening that time. So we waited until one hour had already elapsed but it was still The Best of Dolphy Movies. We waited up to 11:00 p.m. after that show but we were disappointed to know that it was Kojak after The Dolphy Movies. We finally gave up and went to bed. We were so mad that we decided to write. You should have at least told the public you weren't going to show it. I'm sure it's not a difficult job.

And now, since you did not air the Grammy Awards Special, please clarify why and when will it be shown instead. This time, please be sure you're right.

Manatilahleong
San Lorenzo Village

According to Oscar Baldo, officer of RPN-9, the videotape recording of the "Grammy Awards" failed to arrive in time for the announced showing, so it was re-scheduled a week later. We have suggested to the networks time and again to inform the public of a show's cancellation days before the announced telecast and on the expected night of airing itself to avoid situations where viewers are kept waiting for programs that will never materialize on the screen. Ed.

FEEDBACK FEEDBACK FEEDBACK FEEDBACK FEEDBACK

was able to watch this show and all of us gave positive remarks. The performance of Lance Kerwin as James was very natural and it promises to be a very successful television series. I just hope that GMA-7 won't change the Tuesday time slot of James at 15.
L.G. Mendoza

WHYS AND WHERE-FORES . . .

I've noticed that Channel 9 is no longer showing Kids from C.A.P.E.R. May I know why? And to a certain reader named Amy, I want to correct her information about Patrick Duffy because P. Duffy's birthdate is not 1950 but March 17, 1949. He just turned 29 last March 17 of this year. I hope this won't make her mad. And one more thing, I want to know if Vicor Music Corporation is selling the Mickey Mouse Club LP at record stores because I want a copy and I'm sure all the

other fans of the Mouseketeers would want a copy too. If not, may I inquire if we can buy the copy from the office and may I know what is the address of Vicor Music Corporation? And please feature Lance Kerwin of James at 15. Also feature the Bay City Rollers on Sounds.

Cynthia Foster
Cavite City

The Mickey Mouse Club LP is available at record stores in Metro Manila.

Just the same, here's Vicor's address: Vicor Bldg., 782 Aurora Blvd., Quezon City. RPN-9 reserves "Kids" for future programming. Ed.

TEEN-AGE HEART-THROBS . . .

TV Times fascinates me a lot. And this is because you are about the only magazine in town who listens and tries to fulfill the request of your readers.

Actually, my reason for

dropping a note is simple. I want to tell you or rather request you to feature "teen-age heartthrobs" so to speak. They are, as I predicted, John Travolta ("Saturday Night Fever"), Gary Frank (ABC's Family) and Lance Kerwin (James at 15).

Please try because I want to be ready with something or anything about them if I ever develop admiration for any of them.
Kitty Samson

CALLING ALL CHURCHES . . .

Dear Nanette,

I read with keen interest your "TV for Solitary Lives" and I have an idea how to raise funds to cover airtime costs. Maybe all churches at least in Metro Manila can have a drop box for collection to support F.M. Jimenez' TV Sunday Mass. A peso per person or family shouldn't be hard on the pocket, particularly for a noble cause such as the

one mentioned. You may want to start the drum-beating via your column.
Ernie H.

Mrs. Divco's answer:

We're passing on the idea to the TV Sunday Mass program host Frankie Jimenez, and I personally will push him to consider its implementation.

WHAT'S COOKING? . . .

This is a very different kind of request. I would like to request TV Times to please find someone who knows how to cook "Sago" (packed and bought in supermarkets) to be published in your Recipe Review because I've noticed many Filipinos love it.

To all S.W.A.T. fans: Hoped you enjoyed watching S.W.A.T.'s two-hour farewell special and to those of you S.W.A.T. fans who missed it, you've missed half of your precious lives.

Dianne Sue Cullen
Dasmariñas, Makati



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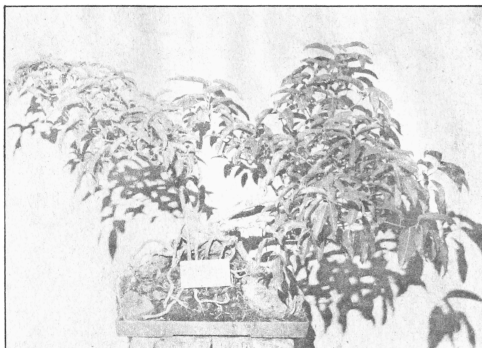
ARTIST IN THE GARDEN

by Ofie O. Villero

A small, chrome-plated plaque of appreciation from the United Garden Clubs of the Philippines describes Mario Basa as a dedicated garden lover and pioneer of bonsai culture in the Philippines. When the Ayala Museum broke its traditional practice of limiting their temporary exhibits to paintings or ethnographic materials to make way for Basa's collection, it gave the uninitiated public an opportunity to discover the secret world of the artist in the garden. The evident appreciation of the visitors seemed more appropriate as an accolade to his work.



Viewers of the bonsai collection of Mario Basa are left gaping at the *baleta*, guava, *agoho*, juniper, and cypress — trees which usually grow to heights of as much as 45 feet — dwarfed in maturity



Basa's prized bonsai, a *baleta*, 30 years old.

at two feet, resting in artistic compositions in ceramic or cement shallow pots. The plants retain the original characteristics of their species in spite of their miniature size. The guava tree continues to bear edible fruits, the *kala-chuchi* bursts with white and pink blossoms and the bamboos grow the same nodal divisions. Fern arrangements set up against the wall complement the bonsai assortments.



Mario Basa — the planter, the garden lover, the bonsai expert, "the man with two green thumbs" — is usually seen bent over a plant, trimming it here and there or pulling off the dried leaves. Sixty-one years old and silver-haired, Mr. Basa calls his preoccupation with nature "greenscaping," explaining in one breath that the word really means the same as landscaping except that landscapers are fully credited with college units while he is not.

So when he came across the word in an American magazine, he adopted the term to refer to his hobby.



Without a diploma in botany or any other similar college course, Mr. Basa is equipped nevertheless with a thorough knowledge of plant life. It is a knowledge that has extended his hobby to a full-time occupation. He owns a plant nursery, runs a plant shop called *Caprichos de Mario* within the Ayala Museum grounds, and is about to write a book on tropical bonsai intended for international distribution. Quite a horticultural accomplishment for an A.B. general graduate from Ateneo!

"*Oido lang ako*," Mr. Basa retorts with a smile when eyebrows are raised in amazement. "You can say I was born with the talent and the interest for gardening. Ever since I can remember, I have been fond of plants, a na-



Mario Basa, "the man with two green thumbs."



His plants help him be young-at-heart.

turalist you might say. I had plenty of pets in the house. When I was a small boy my mother bought an aquarium for me. And when I was 13 years old I already had a small aviary." Mr. Basa also maintains the greenery of the Ayala Museum aviary and personally supervises the manufacture of asbestos cement pots, the "wonder" plant containers which look as attractive as cement pots but weigh doubly lighter, and are thus ideal for indoor gardens because they allow the periodic movement of plants outdoors for airing and for sunlight.



The economics of "greenscaping" although branching out into several income-generating directions would fail to support a family of nine children, Mr. Basa attests. "It's impossible to raise children on income from my gardening alone. We had to rely on

funds from my real estate business." But there is also an artistic reason behind Mr. Basa's refusal to treat "greenscaping" as a business venture. "I have



to consider gardening as a hobby. If it's no longer a hobby, it's not fun anymore. If I sell all my bonsai plants, I'd spoil the fulfillment I get just by raising them. Consider: If I sell one bonsai for P200, eventually that P200 will slip from my fingers in no time at all. I would be left with nothing to show for my efforts. In Japan, a bonsai lasts for 400 to 500 years, it's handed down from generation to generation. It becomes an heirloom. And the beauty there is that the bonsai is kept healthy by the care of people generation after generation."

The art of bonsai has become an integral part of the lifestyle of Mr. Basa. He turned to bonsai because he

could not "afford to go out and play golf." In lieu of the golfing exercises, he walks and bends continuously pruning his gardens. As gifts to friends, he presents bonsai kits together with instructions on how to start bonsai culture. "I gave a friend a plant and taught him how to turn it into a bonsai. Because his wife just gave birth to a baby boy, I told him that he would know exactly how old the bonsai was by keeping in mind the age of his son. He refused to plant the tree saying that if the bonsai dies, his son might die too."

Mr. Basa's love of bonsai has brought him to many wild parts of the Philippines, gathering unknown ferns, rare plants and "freak" trees like his bamboo whose nodal divisions are less than two inches instead of the usual 13-inch breaks in the trunk. "At my age, tamad na ako mag-lalakad." But when he does travel, usually with his family, he





examines each patch of wild growth, each jungle nook. "I remember when my family and I were in Tanay, we still had to bring ropes and hoist ourselves above a waterfall to get some flowers and ferns growing high above the plain. Our host in Tanay was very surprised since he had lived there all his life but had not come across any of the species of plants we found nor had he even gone that high up on the hilltop." Which is also an implied advise to those interested in gardening and bonsai culture.

For the plain curious about the art of bonsai and gardening, Mr. Basa assumes his instructor pose and explains tersely: "Bonsai literally means a

shallow plant container. Bonsai actually started in China but the Japanese developed and commercialized it. Now, it is no longer true that a bonsai should be placed in very shallow containers.

The Japanese government donated to the U.S. for the American bicentennial celebration several bonsai planted in deep pots and growing as tall as 4 and five feet. So there might be a new way of viewing the bonsai today."

For actual students of bonsai, Mr. Basa has several suggestions. "Know your plant, what it can do, what it can take and what it can give. Choose



woody trees to turn into bonsai. Transfer a nursery plant to a narrow and shallow container and get your perspective from the rim of the pot. Reduce the root system by cutting. Prune or thin out the top of the plant. Then wire the plant so it grows shorter than what it should be."

Mr. Basa singles out female bonsai students as those most reluctant to trim the plants. "They have this unwillingness to cut, perhaps suspecting that plants because they are living creatures are scared of being trimmed. But I explain to them that cutting the unruly branches of the plant actually beautifies it the same way that women go to the beauty parlors to have their hair cut. They don't complain that the hairdresser snips their hair away, they know that it is good for them, making their appearance appealing. Same with plants. If they know you care for them, they're not afraid of the pruning."



Mr. Basa runs a plant shop at the Ayala Museum grounds.



Visitors of the Basa bonsai exhibit cannot help but



the shop is still a hobby with him.

A silly question often crops up in a discussion of botany: Do you talk to your plants, how come you know a lot about them? Mr. Basa hardly contains his laughter after hearing the question. "Of course I don't talk to my plants. Even if you don't talk to them, they know you care for them. I always bring scissors with me in case I might cut something. I don't ask the plants' permission to trim. I just do it. So far my plants are healthy!"

So much laughter and beauty around Mr. Basa dim for a moment his bitterness at the way Filipinos take their

plants for granted. "We have a plant here which we call bunga china. It's really a bunga from Jolo. It's endemic in Jolo. In Miami, U.S.A., there is an avenue planted to bunga china which Americans call Manila Palm. We give the bunga the descriptive china whereas it should actually be bunga jolo or bunga manila. That plant is ours."

The actual showcase of Mr. Basa's bonsai collection is the garden in his home. The collection displayed at the Ayala Museum can be found in Mr. Basa's greenhouse. The small exhibit numbered some 40 arrangements, fern hangings and bonsai. It was a reflection of Basa's total dedication to his art — for art it must be called. When one looks at his espalier and cypress grove, you know the same artistic elements are involved: discipline, the sense of shape and form, the innate understanding of his materials. But what is now a delight to behold was formerly a narrow garden in the Basa's old residence at Lepanto. "Someone asked

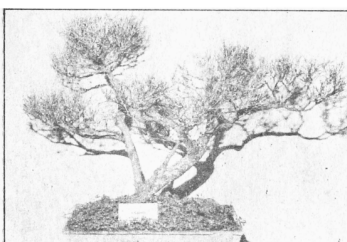


me once why I got interested in bonsai. I thought deeply for a moment before answering. And then I said, 'How can I have so many plants in such a small place if I don't dwarf them?' That's how I view my initial enthusiasm for bonsai."

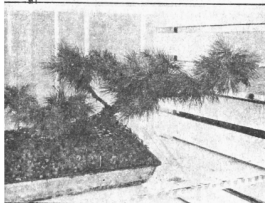
Throughout the years, Mr. Basa's interest in the art of bonsai has never waned. He now gives a more philosophical reason for his singlemindedness in the development of bonsai culture in the Philippines. "Bonsai gives me the satisfaction of having a complete tree in the palm of my hands." ●



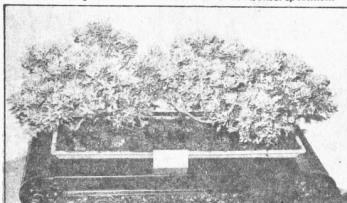
miniature trees.



Even the local agoho tree turned out to be a fine bonsai specimen.



Windswept bonsai style.



Cypress grove.

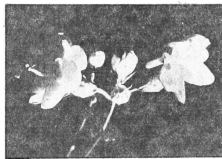


This old lady has been in the sampaguita business since before the war.

IN SAN PEDRO

THE SWEET SCENT OF SUCCESS

by Danny Mariano



Benito Gerodias does not present an impressive figure. Like many others like him, Mang Ito — as he is fondly called by friends and neighbors in barrio San Vicente, San Pedro, Laguna — has the weather-beaten face, the wiry but sturdy physique and the rough calloused hands of the Filipino peasant. He has sired, also in the fine tradition of rural Philippines, 11 children in 28 years of marriage.

But the similarity ends there.

For unlike other rural folk, Mang Ito despite his awesome burden of supporting his large family, owns a well-furnished split-level house with a TV set, stereo, leatherette furniture . . . the works, a jeep and all other indicators of a prosperous livelihood. He has managed to provide each and every one of his children all the educa-



Sampaguita tender waters this hardy, beneficial shrub.

tion they would care to have. Two have already graduated from college though the rest seem to have less-than-scholarly inclinations. For recreation, Mang Ito allows himself an occasional excursion to the cockpits, a night out with the boys and other diversions that only a man of reasonable means can afford.

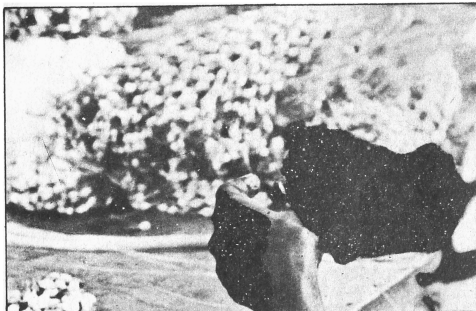
No, Mang Ito did not inherit great wealth from a recently deceased spinster aunt. Nor is he a smuggler. Mang Ito is quite simply a successful ampaguita grower.

Mang Ito does own sizable tracts of land that he had bought periodically as his business prospered, scattered throughout San Pedro, which he planted to sampaguita shrubs. (When asked the exact total of the land area he owns, he inevitably responds with a



Woman prepares abaca fiber used for lacing sampaguita buds.

Swift, nimble hands lace buds for sampaguita lovers.



vague grin.) He employs scores of housewives, teen-agers, even school-age children on a part-time basis, as pickers, garland-makers and tenders. He controls, he says, the distribution points of sampaguita leis and garlands in Quiapo and Divisoria. But, he keeps business figures to himself.

"Kalkulahin n'yong na lang," he explains, "laging-isa ang dami ng mga anak ko. Isama mo pa d'yan ang mga katulong namin sa bahay, ang labandera, ang mamamalanta. Sa pagkagkain na lamang, hindi kukulang sa 100 piso ang nagagastos namin sa araw-araw. Hindi naman kami nagugutom. Map'wera pa d'yan ang tinutustos ko sa pagpapalaral ng mga anak ko. Kung ako'y nakapag-aral, at ngayong sumesuweldo ng P4,000, sa isang buwan, aba e, hindi ko sigurong mabuhay at maitataguyod ang aking

pamilya."

To be sure, Mang Ito represents the rare exception rather than the rule in this sampaguita-growing municipality of 75,000 people. But to all of them, Mang Ito's example stands out as the model of achievement that can be attained when a man sets his heart and mind into the business of growing and selling sampaguita.

We were introduced to Mang Ito by Mr. Guillermo Castasus, one-time councilor and currently municipal secretary of San Pedro. A certified public accountant (CPA) by profession, Mr. Castasus himself and four of his brothers and sisters (one of whom is a doctor, while three are now living abroad) finished college through the help of income generated from his mother's sampaguita patch.

Mr. Castasus estimates that there

are about 5,000 families in San Pedro, concentrated in the barrios of San Vicente (where the industry originated), San Antonio, Santo Niño, and San Roque, who are involved in the "sampaguita industry." Of course, not all are planters. Most take on various complementary functions such as patch-tenders, pickers, garland-makers, collectors, packers and dealers, all this Mr. Castasus stresses done on a part-time basis. And because of the sampaguita shrub's ability to bloom for most parts of the year, these people are assured of a substantial supplementary income daily.

"Harvests" are most bountiful during the warm months from March to July. Production dwindles somewhat during the rainy season and the cool months of January and February. Even so, the demand for sampaguita garlands and leis is such that even during the lean months, the same income is sustained as prices are "adjusted." San Pedro alone, Mr. Castasus estimates, supplies 80 percent of all the sampaguita leis and garlands that are sold in Metro Manila.

There is nothing extraordinary about the climate and the soil of San Pedro. In fact, sampaguita shrubs thrive in the nearby towns of Muntinlupa, Bifan, Sta. Rosa and even Sta. Cruz. However, Mr. Castasus explains, San Pedro's relative proximity to Manila and the skill in garland-making and the total involvement that the community has in sampaguita-growing has led to the industry's growth only in this municipality.

The sampaguita is a highly perishable commodity. In this kind of trade, Mr. Castasus says, "the time element, speed of production and efficiency are crucial."

The buds have to be picked early in the morning to capture the sampaguita's freshness and fragrance. The entire process of picking the sampaguita buds, lacing these into leis and garlands and packing the finished product would have to be accomplished before noon-time.

"By then, dealers would be making their rounds, from household to household, collecting the leis and garlands. In turn these dealers transport the products to Manila in the afternoon

when the buds come to full bloom," says Mr. Castasus. "San Pedro's proximity to Manila allows for a fast turnover, from picker to garland-maker to packer to dealer in the span of a few hours." In this manner hundreds of thousands of sampaguita garlands are manufactured everyday in San Pedro. For this reason, unlike many provincial towns, San Pedro hums with activity throughout the day, seven days a week, 52 weeks a year.

In the early morning, pickers take to the sampaguita patches and ilang-ilang trees (whose flowers are made into the garland's *agnos* or pendant) that abound and stretch out as far as there is available space. Growers and pickers are paid 60 centavos for every 100 *butil* (buds) picked, during the "heavy" months and P1.50 per 100 buds during the "lean" months. For ilang-ilang blossoms, rates are P2.50 per hundred.

The pickers then bring the buds to the garland-lacers (*manunuhog*) who are usually housewives, teen-agers and school-age children. Lacing rates are 20 centavos for every batch of 25 leis completed. A nimble-fingered lacer can easily finish no less than 500 leis or garlands within three hours.

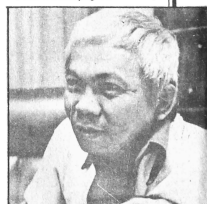
The completed garlands afterward are fetched by packers who prepare these for transport to market.

For the rest of the enterprise other people perform such functions as caring for the sampaguita patches, clearing them of weeds, pruning and watering the shrubs. Since all these tasks are performed on a part-time basis, the people can engage in other main-line productive activities, cultivating foodcrops or tending to livestock.

The people's level of involvement in the industry is such that through the years, they have managed to devise techniques that enhance production.

A packing system is employed that keeps the garlands reasonably fragrant and therefore marketable for as long as even an entire week. But since business in the city is brisk, this packing technique is employed only for those garlands that are exported to Hong Kong and several U.S. West Coast cities. This method is known only to the packers themselves.

Mr. Guillermo Castasus, San Pedro's municipal secretary, is actively engaged in advancing his town's sampaguita industry.



Benito Gerodias — Mang Ito — a pioneer among San Pedro's sampaguita growers



San Pedro's sampaguita garlands make up 80 percent of all garlands sold in Metro Manila.



No idling away the hours for this teenager — when there's money to be made.

Even school-age children do their share of the work.



Another closely guarded trade secret is a method that growers employ in order to "compel" sampaguita shrubs to bloom on a set date. Himself privy to the secret, Castasus hints reluctantly that a shrub can be made to blossom after a particular period of time by regulating the amount of inputs (water, fertilizer, pesticides) applied. So like well-oiled machines, the sampaguita shrubs of San Pedro are at their blooming best in time for the festivals and religious feasts of summer, the commencement exercises of March or the Living's pilgrimage to cemeteries on All Saints' Day as well as other occasions when the sampaguita garland has become a part of ritual and ceremony.

On the other hand, San Pedro's garland makers have become so expert that they can fashion out any figure according to a customer's whim. A crucifix for a funeral, a pair of doves for a wedding, a mortarboard for graduation — in fact, anything you would care to imagine.

However, the ingenuity and efficiency that mark the industry's production processes stand in stark contrast to the pell-mell, haphazard distribution and marketing of the finished products.

Sampaguita leis and garlands are sold in Manila with at least a 200 percent mark-up of its original purchase cost in San Pedro. Castasus explains that this is because so many middlemen participate in the marketing of the garlands, apportioning for themselves profit that should rightfully belong to the producers.

In response, moves are being taken for San Pedro's sampaguita-growers to band together in order to form a marketing cooperative. But the reaction of the growers themselves so far has been less than enthusiastic. "Maybe because," Castasus says, "the set-up, as it is now, is already profitable for them; which is a far cry from what it was at the beginning."

According to Mr. Castasus, San Pedro's sampaguita industry began in 1936 when a certain Aniceto Olivares, also known as Tandang Seto, brought to this municipality sampaguita cuttin

from Solis, Tondo where he was then residing. Solis, before the War and the advent of pollution-bearing factories, was Manila's sampaguita-growing center.

Tandang Seto asked several relatives to plant the cuttings and cultivate sampaguita shrubs. Olivares, all by himself, did the tending, the picking, the garland-making and marketing of the sampaguita. Eventually, Tandang Seto's neighbors began to plant sampaguita. But the industry began to thrive only much later under the most trying circumstances.

The post-Liberation era and the early 1950s saw the people of San Pedro under constant harassment by bandits and cattle-rustlers who crossed over the hills from Cavite. Work animals and other cattle were constantly stolen. Those who ventured to the hills where most of San Pedro's economic activity took place — "ang kabuhayan namin dati'y ang pangangahoy" — were often held up and occasionally murdered.

The townspeople were caught in a critical situation. They could not produce crops adequate for their needs. It was during this period that the fragile sampaguita became a way out.

The shrubs could be cultivated right in their backyards, eliminating the risky business of venturing to the hills. On the other hand, despite its fragile-looking blossoms, the sampaguita shrub is a hardy plant that requires only minimal amounts of care and input. Moreover, a sampaguita patch assured the grower daily income since the buds are harvested daily.

"So, what was first considered a crisis in fact was a blessing in disguise," says Mr. Castasus. Now that brigandage in the San Pedro hills has been completely eliminated the lowly sampaguita still functions as a real economic boon.

From then on began the endless tales of how a sampaguita grower was able to send a son or a daughter through law or medical school. (From what we have seen, there must be at least one lawyer and one doctor in every San Pedro household.) Success stories as inspiring as the enterprising sampaguita-growers of San Pedro. ●



Sampaguita garlands begin trek to city's markets.

'A GARDEN IS A SONG OF PRAISE'

RUSSELL PAGE REVEALS THE SECRET OF HIS ART IN THIS VERY PERSONAL INTERVIEW.

by Caroline Seeborn



A small formal pool is set off by a band of heavy-foliaged Peltiphyllum.



Green fingers are the extensions of a verdant heart," wrote Russell Page in his wonderful book, *The Education of a Gardener* (Collins, London). Mr. Page himself, with many years of gardening behind him, is as verdant as an English lawn. His gardening takes him all over the world — 4 airline trips a week is usual — and he recently arrived in New York City where he is completing his new garden for the Frick Collection, a beautiful house turned art museum by its owner, Henry Clay Frick. He is very tall indeed, given to wearing sky-blue socks, and, with his pointed ears and large eyes, he looks rather like an overgrown faun — a not unfitting impression for one who has spent his life among the green and growing things of nature.

He is a busy man, and has a brisk, matter-of-fact manner, having learned, he says, from the great French decorator, Stephane Boudin, how to be "clear, rapid, and competent when faced with a client." Clients Russell Page has faced include some of the notable people of our time: the late Duke of Windsor, the Agnellis, the Marquess of Bath, Marcel Boussac, J. Ortiz-Patino, Mrs. William Paley, Sir William and Lady Walton. He learned gardening in England in the twenties, "when there was still a leisure class," and one senses he has some nostalgia for those days when trained gardeners were readily available to care for the marvelous creations the landscape artist wrought. "If you find a gardener anywhere in Europe today, he's bound to be over 55," he says with evident regret. He



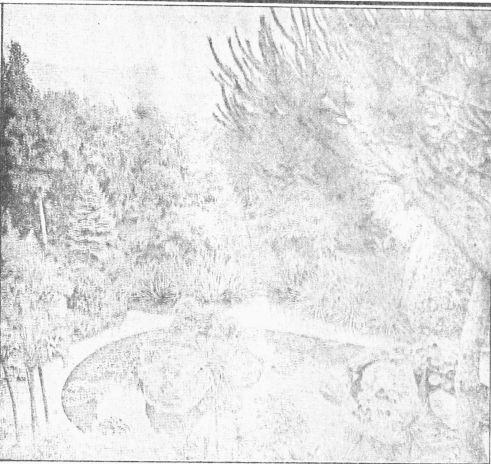
The master Stairway at Alhambra — "the best thing in gardening I know."

thinks, however, that there may now be a small swing back to professional gardening, particularly among young people. He has also noticed the enormous number of gardening and grow-your-own books in the stores across America. "There's a change for the better," he feels, "a new interest in gardening."

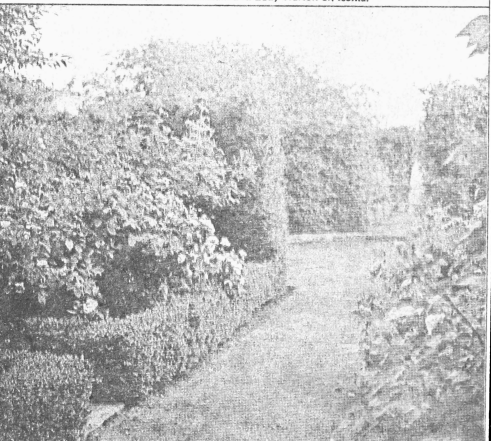
"AS A PAINTER USES COLOR, A GARDENER USES PLANTS"

Gardening, Mr. Page recognizes, is an evanescent art — "and I consider it an art just as a painter considers painting an art." But he believes a good garden can last. "The skeleton has to be done in such a way that somebody 200 years later can see the traces. When I see the Villa Madama in Rome I recognize the magic and why it's there, although there's nothing much left of Raphael's plans except the great terrace.

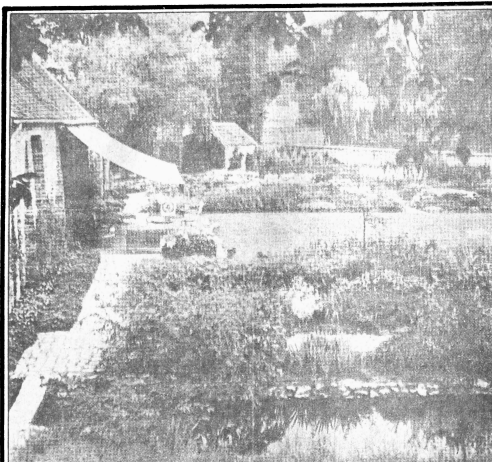
"Size has very little to do with it. The greatest piece of gardening in the world is a little staircase in the Generalife, the summer villa of the Alhambra in Granada. Behind a long narrow garden in the courtyard there's a piece of rising ground, and they made a staircase there, just some stone stairs, maybe 5 or 6 feet wide, with 3 landings. On either side are low parapet walls. The tops of the walls are hollowed out as tunnels down which water races, and on each landing of the stairway there is a single vertical jet. The whole stairway is set in a grove of bay laurels which meet overhead. That's all there is. Just the sound of the water, this very simple staircase,



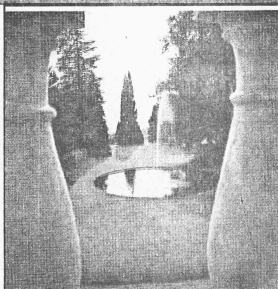
A pool around volcanic rocks for Sir William and Lady Walton on Ischia.



Hedges and roses in Mr. David and Lady Caroline Somerset's garden in England.



A flowery cottage garden for the Duke of Windsor outside Paris.



Water and steps for Jean Prouvost in Southern France.

and the dappled light coming through the green bay trees, and it's the best thing in gardening that I know, anywhere in the world."

The technique of gardening has changed enormously in Mr. Page's lifetime. "In the old days," he recalls, "one thought of a garden as a complex of plants and patterns, with herbaceous borders, for instance. All that has become so difficult now from the point of view of maintenance. I see gardening

today in a completely different light. Now I work with land modeling, with trees, with water.

"Land modeling used to be a huge undertaking with hundreds of men digging with wheelbarrows, like building the Great Wall of China. Now it's relatively simple. You get a bulldozer and a driver — and most bulldozer drivers are brilliant. They can model ground like I shave my face. I was working on a place in Belgium for a man who had

a fantastic collection of trees, and I said I would like to make a pond. So one Sunday afternoon I walked around with a collection of sticks and pegged out the shape for this pond — in about 4 acres. I came back a month later and the pond had been made and 6 months later it was full of water. Now all the ducks and geese fly in — it's made a whole new thing.

"If you plant a tree carefully and well, and look after it for the first year, after that there's no maintenance. So I'm very happy in my advanced station not to have to think about herbaceous borders, or decide whether I like pink tulips rather than white tulips. Now I see trees and water and grass — these are the main materials I am using."

Mr. Page's art is closely related to painting and sculpture, both of which he knows well. "As a painter uses color, I use plants." He studied painting under Oskar Kokoschka, and still occasionally picks up a brush. "Painting is a wonderfully disintoxicating process. But it takes time. And the process interests me more than the results. The practice of incessant drawing helps one to express oneself rapidly and comprehensively on paper.

It is invaluable when one is trying to explain an idea to a client or a piece of construction to a workman." Sculpture, too, is part of his business. "I'm sculpting in things that grow, so they change their shape and volume, just as I'm painting in colors that change with the changing light of the day or the seasons. A gardener is using all these art media and transposing them into another art which moves — in time."

Mr. Page tells the story of a visit to Henry Moore, when the sculptor was working away with "a couple of toothpicks on something he was holding in his hand. As I was looking at this minute artifact inspired, he told me, by an elephant skull given him by Julian Huxley, he said, 'Don't you think it would make a very good opera house?'"

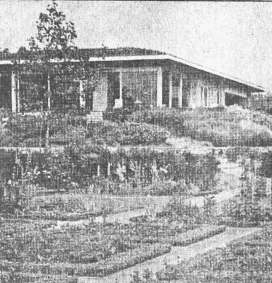
Painting, sculpture, and also music make up something of the gardener's art. "I have always tried to shape each garden as a harmony," Mr. Page says, "linking people to nature, house to landscape, the plant to its soil." And the most important creative element in the concept? "Don't start with ideas about gardens — start with the place. It will tell you what to do. It tells you what is there. You just have to dig it out and find it. This is where I start, always."

One of the questions most often asked Russell Page is, what is his garden like? Well, the answer is, he does not have a garden. Now a widower, he has moved 8 times in the last 12 years, "so nothing has had time to grow. All the gardens I have worked on are really my gardens." Another surprise, perhaps, is that he prefers to live in London rather than the country. "I like people; I think I would be bored very easily in a country cottage in the Cotswolds."

Although domestic life seems to evade him, Mr. Page likes to cook when he has the chance. "Haven't you found that most people who like painting like cooking?" He also collects Islamic metalwork and Bokharan embroideries. "The embroideries are beautiful, done on narrow strips of linen, handstitched. The colors of the ones before about 1850 are fantastic, because they were all done with vegetable dyes. After that, with aniline dyes, the colors were no longer the same." But his major pastime, evidently, is plants. "I like learning about plants, and I have friends who have great collections of plants. I spend time with them and learn more about my materials. Where they come from, how they grow, what they need. There's a sort of snobbism with gardeners about plant names and so forth; one has lovely conversations going around the garden, each one capping the other. It's a sort of ritual game which never ceases to amuse me. I've done it all my life."

He is rarely bored. Traveling from Caracas to St. Louis and from New York to the south of Spain, he continues to learn about plants. "When I was in Venezuela 2 years ago I met an orchid expert who asked, 'Do you want to see the smallest orchid so far discovered in the world?' And he put something that looked like a bit of cigarette ash in my hand. It was a tiny bit of lichen, 3 millimeters perhaps — a little fleck of dust. And then he put it under a microscope and there it was, a great orchid full of scarlet and yellow and glistening leaves. One gets such magic moments in one's life. Life can be very rich without looking very far."

What Russell Page thinks about now, after a lifetime's work with gardens, is the *impact* of a garden. "If I look at a Vermeer or a Brueghel, a Constable, or a *ie*, I feel a certain impact. And I want my garden to have



Mid-19th-century trees at the entrance of Gianni Agnelli's villa in Villar Perosa.

A modern house in Normandy.

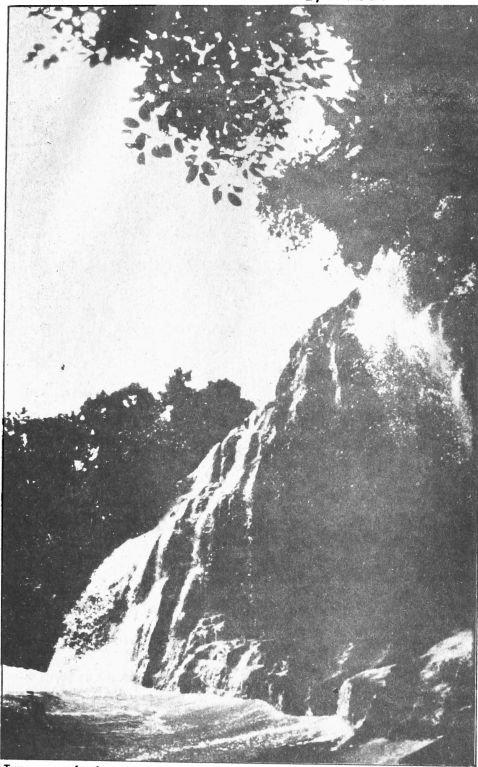
an impact on the people who see them. *But they must not have 'personality.'* What I mean is this: Let's take something I'm interested in at the moment, the 'Polish Rider' at the Frick. What you receive from that picture is not the personality of the rider, or of Rembrandt. Something other than personality comes across. Something deeper."

Transcending personality in a work of art is perhaps too advanced a con-

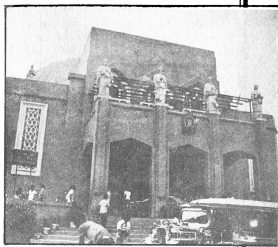
cept for most of the amateur gardeners of this world. Russell Page is bringing a long gardening career to bear on his current musings. At the end of his book, he writes, "A garden really lives only insofar as it is an expression of faith, the embodiment of hope and a song of praise." Perhaps that goal, ambitious as it is, could serve as a model for those who hope to achieve the standards Mr. Page has attained in the art of gardening. ●

FOOTNOTES TO A FESTIVAL IN MAY

by Jarius Bondoc



Two purposes for the trek — Hinulugang Taktak . . .



And Antipolo Church.

Time was when travelers to Antipolo walked the entire distance to this town in the hills, with the ladies carried in sheltered hammocks.

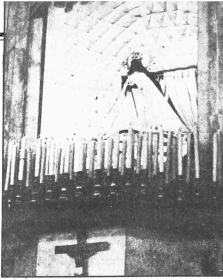
- Today, despite the scorching summer heat inside punishingly low-roofed baby buses and various other vehicles bound in unending traffic jams along the modern highway, they still arrive.

- Antipolo, Rizal is only an hour's ride from Manila on the now first class, concrete highway. The town proper is no more than 25 kilometers from Cubao and about a peso from the EDSA-Shaw Boulevard crossing.

- Its height of about 1000 feet above Manila accounts for the cooler atmosphere which entices tourist-devotees.

- Antipolo's municipal income is generated primarily by the cement factories, resorts and transportation business. Cottage industries include candle-making, raising ornamental plants and flowers, making paper bags, and *esposol*- and *kalamay*-vending.

- The image of the Lady of Peace and Good Voyage was brought to the Philippines in 1626 by Governor General Juan Nino de Tavora. Miraculous powers are attributed to her. How it got to Antipolo is, however, sketchy.



Our Lady of Peace and Good Voyage.

● During the Chinese uprising in Antipolo early in the 18th century, a crucifix and the image of the Virgin were hidden for safety. But when the rebels discovered them, they were thrown into the flames along with other religious articles and some captured defenders. After some hours, however, they were surprised to find the images intact and unburnt. Friar versions of history tell of the Virgin's defending the port of Cavite from Dutch attacks "thereby making travel between Mexico and the Philippines safe and peaceful."

● Devotees join the Maytime flock as a pledge or *panata*. Thanksgiving for the graces received — such as good fortune in business or travel, or the speedy recovery of a sick relative — are the main reasons for the annual pilgrimage. Others merely continue the *panata* of their deceased parents in order to gain continual blessings.

● Over 600,000 *mamamanatas* trek annually to Antipolo. Pasig and Antipolo police have to reroute traffic along Ortigas Avenue and shoo them away towards Marikina in order to ease the heavy flow of motorists.

● The picnics at *Hinulugang Taktak* are an integral part of the pilgrimage. The area was once a haven for nature-trippers who enjoyed the beautiful scenery while resting under the shades of century-old trees. But lately, these trees have been cut down and cemented grounds and painted fences have intruded upon the pastoral scenery.

● Maytime Antipolo is enhanced by the *Flores de Mayo* offerings and the *Santacruzan* procession. Movie actresses and starlets join the pretty barrio lasses in providing summer treats and attractions for tourists and devotees. ●



At the church courtyard, a gay variety of wares for tourist-devotees.



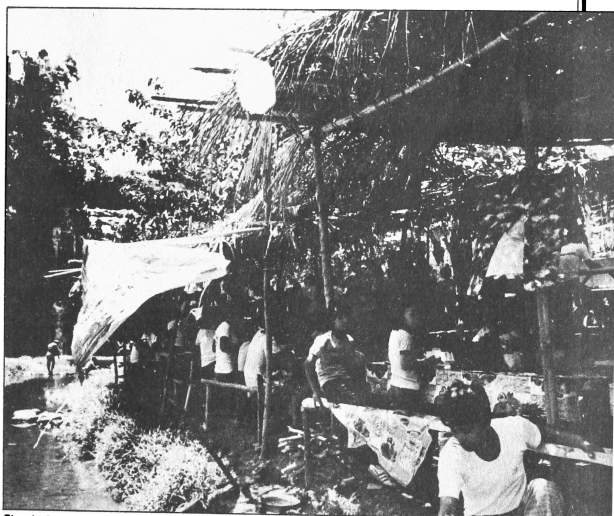
Devotees join the Maytime flock as a "panata."



"Kakanin" for the flock of 600,000.



Uwian na!



The picnics at Hinulugang Taktak are an integral part of the pilgrimage.



As Sonia in Anton Chekhov's "Tiyu Vanya" (1976).

Ella Luansing loves what she is doing. Not many of us can make the same claim about our work. But Ella can think of no more enjoyable work than acting for the stage, and it is what she does. Nowadays, she even gets paid for it.

In a Manila sparse in theatrical events, Ella Luansing is indeed a privileged person: "I am one of the luckiest actresses in this country," she herself assesses. As a mainstay of Teatro Pilipino, she gets to perform in six to eight productions a year. Moreover, since Teatro is devoted to the classics, she has — and has had — the opportunity to play the great women of Ibsen and Chekhov, of Shakespeare and the Greek dramatists: She has been Petya and Sonya, Rosalind and Jocasta. Anyone who has any feeling at all for the theater realizes that this makes her exceptionally fortunate.

ELLA LUANSING:

A TOTAL LIFE IN THEATER

by Mayen Wijangco

Because there are no distractions from daytime jobs and other pursuits, she is able to concentrate on her craft, likening acting to all other arts such as sculpture and painting, "except that actors work with their bodies," she points out with a gesture.

As an artist, she has necessarily a very individualized method of getting a grip on character. "Sa umpisa, you just read and read, really understanding the text. And then the director starts blocking — I get all these helps from him, outside stimulation from him, suggesting for example that the range of my voice stay within the lower registers . . .

"And then I forget it. I don't think of it. That's a characteristic of mine — it takes time for my mind to gel ideas. When I pick up an idea, I let it percolate first." Snappily, she raises her fingers above her head and drops two

imaginary coins into it. "Parang alkan-sya."

Ella does give the impression of someone quietly absorbing things, taking in each fine detail. She exhibits an external passivity to situations, but is flushed by a keen awareness of them. Bodily, she has a mobile, pliable grace; but, though she uses her arms freely — often dramatically — to syncopate her speech, her gaze remains steady and her face attentive but almost expressionless.

"A role grows on you as you rehearse," she says, referring to herself. "And then towards the end of the production, I sort of make a break."

This passage from latency into liberation she cites to relate the initial step she took towards her present career. Bent on acquiring a Master's Degree to add to her A.B. in English literature and History from the College of the Holy Spirit, she enrolled at the Ateneo Graduate School. Running down the list of graduate programs, she was caught by the course title, "Theater," under Rolando Tinio. This was in 1966 and Tinio had already made waves for his experimental ideas and productions.

In the beginning, Ella did not seem to be making waves herself in the class. During the course, a special workshop was held under the visiting Harold Lang with a few participants hand-



As the crabby wife in Plautus' "Ang Kambal" with Rey Malte-Cruz as her husband, Menekmo Epidanno.



As Henrik Ibsen's Hedda Gabler (1977).

picked from the class by Tinio, among them Laurice Guillen. Ella remained with the rest as an observer. "I guess Mr. Tinio didn't think I had talent enough to waste Harold Lang's time," she ventures.

Ella, like all of her classmates, was constantly discouraged from acting. Tinio's reasons are easily understandable. "Acting is most attractive," explains Ella, "but theater is not only acting. Besides," she adds, "Rolando feels that you can't kill real talent."

Ella survived. For the final exams, she was assigned a part from the "Seagull," playing the role of Nina. Her professor told her, "Kung papasa ka sa role na iyan, may pag-asang kang mag-artista."

After her exercise as Nina, Tinio pronounced before the class, "That is the first intelligent piece of acting I have seen the whole year round."

Ella Luansing holds that Rolando Tinio, in spite of his incipient skepticism with a person, always makes up for it when he discovers something in that person.

He has more than made up for it with her. After the course, he offered her the role of Strindberg's "Miss Julie" for the inaugural presentation of Repertory Philippines. Later in the year, he offered marriage.

In 1969, after training in Bristol in England, Rolando Tinio married Ella Luansing. Today they have two children, a boy and a girl, live in an apartment in Loyola Heights cluttered with stage costumes; and work together for Teatro Pilipino, a company he established in 1976 as a special educational project of the Department of Public Information in cooperation with the Cultural Center of the Philippines.

Mistaken for a national theater company, Teatro nevertheless receives P30,000 a year from the DPI to finance Tinio's productions. For six productions, that is not much, but at least provides fees for the staff and the actors.

Its aims are lofty, seeking to expose the lower-income student and his teacher to the great European classics translated into Pilipino. Affirming her husband's passion for his educational endeavor, Ella attempts to interpret his mission. "A company needs an artistic director who has vision. Rolando is doing the classics in translation because he sees them as the ultimate in refinement, a last humanizing effect, a forum of ideas. He wants to do serious theater — not dinner theater, not Broadway. The playwrights we do, these are great minds of any time."

Teatro Pilipino has been wrongly accused of being "colonial," failing to produce plays written by Filipinos as often as those made in the Western world. But Tinio is right when he says that there is not enough, that there is a dearth of good, worthwhile home-made literature. For though Tinio is first to declare his patriotism, he is

also foremost an artist. And an artist knows no geographical boundaries in universal thought and aesthetic judgment.

And it is the life of theater artists that he and Ella live. In the mornings, Ella wakes up to drive her son to a nearby public gradeschool in an old-model car Rolando's mother used to own. She usually returns to sleep after that — sometimes after doing some marketing chores, and usually wakes up just before noontime. She then prepares for rehearsals and goes to the Cultural Center to join Rolando at about 6 p.m. Rolando himself has spent the afternoon at his DPI office in Quezon City. At 10:00 P.M. rehearsals are adjourned and often times after that, Tinio creates the stage costumes on his sewing machine well into the morning, in time to say "Goodbye" to his school-bound son.

It has often been debated whether an actor is born or made. Most actors themselves will confirm the former assumption. The dramatic instinct, apart from histrionic technique, remains a gift of nature. But to acquire some greatness in the art demands a long and arduous experience.

Ella Luansing's acting talent is

characterized by a style of restraint, emotionalism reined in. Far from effecting a raging fire on the stage, she smoulders instead, occasionally lighting up with a crackle. This may be sensed as subtlety or taken as pulling one's punches.

But Ella is only 33 years old, she is only just beginning. What may serve as a kind of measure of her full potential is her singular determination to learn and live theater, enjoying it, constantly exhilarating with new projects she is given. For Teatro's forthcoming presentation, Tinio's translation of Plautus's "Menaechmi" called "Ang Kambal," Ella is learning to do tumbling and minor acrobatics. Already studying voice, she is enrolling in modern ballet this summer.

Unhindered by ambitions for commercial success and wary of the obstacles that a show-business life throws in the way, Ella Luansing can gather her strengths for her craft, collecting the "coins" of acting experience.

Her pattern of work, the slow growth of ideas into artistic expression, suggests endurance and indicates the breadth and height that Ella Luansing as actress can attain.

O



As Lika in Alexei Arbusov's "Kawawang Marat" (1977).

After the PATAS Awards Night on April 26, Fr. Bert Ampil, S.J., will drop a bombshell on his colleagues in the PATAS board. He is going to tender his resignation as PATAS president.

"I hope that we can put in some person in the presidency who could play the 'statesman' that is needed in Philippine television today," he told me over a long conversation on paper.

Father Bert's impending resignation comes almost at the same time as his resignation as head of the Ateneo University's communications department because of his pressing obligations and work at the high school.

After being in the PATAS from the start and one year at its helm, Father Bert assesses the television industry, its performance and its problems, and zeroes in on those areas where its shortcomings have been most pronounced and felt. Here is Father Bert:

"I would consider the most basic shortcoming the apparent lack of clarity in the goals of the industry itself. True, there is a statement of these goals in many of the papers that the BMC or KBP and other media organizations have drawn up for the industry. But the contrast between what is said or written, and the actual practice is rather pronounced. Can we say, for example, what development goals for the next five or ten years television is being geared for? What areas? How will we go about reaching these goals: what strategy — in terms of organization, or training, or manpower development, or programming, have been devised? How internalized are these goals in the minds of the decision-makers of the industry?

"It would seem to appear that those who make decisions for television are

medium vs matter



by Julie Y. Daza

primarily concerned with the viability — and some would even say, the survival, of the industry itself. As a result, television has become primarily a business enterprise rather than a public service. And as a business enterprise, the norm of success of the operations becomes the inevitable ROI or return on investment. The ultimate norm for decision-making becomes the cost-per-thousand viewers, rather than what effect a program or presentation would have on the viewers — his attitudes, his values, his world view, his self-concept.

"I think there is need for 'statesmen' in the industry: men who can think beyond merely the rules of the balance sheet in their understanding of their jobs or their work. Men who will strive to balance financial gain with the social responsibilities of the medium,

and who will be ready to undertake corporate sacrifices for the sake of values, or principles, or even a vision that they entertain for the industry. Such transcendence, exhibited by the decision-makers of the industry, cannot help but be communicated to the artists, the performers, the technicians, and the other little people of the industry. It could be beneficially contagious.

"We have come up with standards for judging performance, but I wonder whether there are any definite standards of performance which the performers themselves have accepted, and against which they measure themselves and their performance. These standards still have to be defined and articulated, and there is need to balance and define those elusive qualities like "taste," "artistry," "imagination," "social value," together with the equally difficult concepts like "technical competence and excellence." But until we come up with some sort of guild system similar to those in other countries, which sets the standards of performance and with it, standards of judging performance — we will have to fall back upon the system that we are slowly evolving in PATAS. We will have to rely upon the judgement of a Board of Judges, acting according to the norms set by the Board of Trustees of the Academy.

"Another area where the industry's shortcomings are very pronounced is the training of its manpower. How does one prepare oneself for a career in television? A great number of those who are in television claim that they never had any special training for their present jobs. And that the best way to learn about the industry is to learn on the job. And that all that is needed is imagination, the ability to adapt to the realities of a situation, and get along

with one's fellow workers in the industry. The BMC has already attempted to systemize the training of those in the broadcast industry: offering seminars and workshops for the members of the radio industry. An extension of this program into television would certainly be very welcome and helpful. The big difficulty, of course, would be the logistics of such a massive training program, the possible hostility engendered by an external "reforming" agency, and the predictable indifference generated by the inertia of long standing practices and procedures.

"Right now, the group that does any kind of systematic monitoring of television programs is the PATAS/Board of Judges. But what is needed is a body which will be given a public mandate to view the programs, make recommendations to the program, the performer, or the station, — and then see to it that the recommendations are followed or implemented. As it is, the Board of Judges is composed of individuals who have been invited by the PATAS Board of Trustees to pass judgement on the television programs for one year. Their final judgement (since the SINAG Awards are also a form of competition) is not revealed until the Awards Night itself, and their negative judgements are never really brought to public view.

"This leads to the other shortcoming, which is the lack of formal involvement on the part of the other sectors of the community, in monitoring the television industry. What is needed is a more formal involvement on the part of government, the private sector, and other community groups, in regulating the industry and safeguarding public interests. There is need not only of seeing to it that certain standards of



Fr. Bert Ampil

performance or presentations are maintained, but also that the workers of the TV industry are protected, that an ongoing program of training and professionalization be established, and that the activities of the industry be in line with national goals or the development of the community which a station serves. Such a formalized body could be a Television Commission with a cross sectoral representation — given powers to regulate, control, and direct the orientations of the industry according to the Philippine needs and national priorities.

"Another crucial area is that of the wages and the system of compensation of workers in the TV industry. It is common knowledge that there are

some workers and even talents who are not paid on time, or who have been summarily dismissed since they were never on contract in the first place. It is very difficult to speak of standards, or exacting standards of performance, or even holding up an ideal of professionalism before an individual whose main preoccupation is that he be paid on time, or that he does not become arbitrarily laid off because there are no contracts to protect him. There is need then of an organization which will protect the worker in the industry. And already inroads have been made in the attempt to organize the talents for television (ITAPAT), and in the move on the part of independent producers to form an association for independent producers for television.

"Another area of need is a feedback system for the industry. Stations have their own surveys and those of other research groups which they use as indices of their programs performance, in terms of audience-ratings and audience program preferences. There is need, however, for more qualitative feedback to be done by non-station groups, but whose competence will be acceptable to the industry. There have been sporadic attempts on the part of the academic sector, some private groups, and the government in this regard. In its four years of existence, PATAS has conducted two qualitative surveys concerning the media-viewing habits and preferences of the Greater Manila viewer, as well as those of selected professional groups and opinion leaders. But these surveys have been rather expensive, and are limited to only once a year. What is needed is a more comprehensive and continuing evaluation and monitoring of TV performance during the year."

TV TIMES TV GUIDE SECTION



MAT RANILLO III

23-29
APRIL
1978

Date	Time	Channel	Program	Notes	Advertiser
April 8	8:00-8:30	WED	Alindog		
	8:30-9:00	WED	Alindog		
	9:00-9:30	WED	Alindog		
	9:30-10:00	WED	Alindog		
April 7	8:00-8:30	THU	Alindog		
	8:30-9:00	THU	Alindog		
	9:00-9:30	THU	Alindog		
	9:30-10:00	THU	Alindog		
April 6	8:00-8:30	FRI	Alindog		
	8:30-9:00	FRI	Alindog		
	9:00-9:30	FRI	Alindog		
	9:30-10:00	FRI	Alindog		
April 5	8:00-8:30	SAT	Alindog		
	8:30-9:00	SAT	Alindog		
	9:00-9:30	SAT	Alindog		
	9:30-10:00	SAT	Alindog		

The increase in schedule changes in the week of April 5 to 8 may be explained by the on-the-spot election coverage of the different channels. The monitor includes only discrepancies of time which exceed five minutes. ED

ADVENTURES OF GERARD. 8:30 P.M. Wednesday (4). See Close-up for details.	THE HEART IS A LONELY HUNTER. 7:30 A.M. Thursday, Friday (4). Drama, 1968.	witchcraft horrors. Cast: Rock Hudson, Burl Ives.
A GATHERING OF EAGLES. 11:30 P.M. Friday (7).	IVANHOE. 9:00 P.M. Saturday (2). Classic/adventure, 1953. See Close-up for details.	SNOW WHITE AND THE THREE STOOGES. 7:30 A.M. Monday (4). Comedy classic, 1971. Added to the classic fairy tale is the comedy of The Three Stooges as Snow White's awkward but well-meaning protectors and dazzling skating sequences. Cast: Carol Heiss, The Three Stooges.
ASPHALT JUNGLE. 8:30 P.M. Sunday (2). See Close-up for details.	KNIGHTS OF THE ROUND TABLE. 11:00 P.M. Tuesday, Thursday (9). Drama, 1954. The people and events surrounding King Arthur's court come to life in this tale of the civil wars of sixth century England. Cast: Robert Taylor, Ava Gardner.	THE STORY OF DR. WASSELL. 10:30 P.M. Thursday (7). Drama, 1944. Outstanding World War II drama. Story of Navy Doctor Roydon M. Wassell who rescued men from Japanese captivity in Java. Cast: Gary Cooper, Laraine Day.
BEAUTIFUL KILLING. 11:00 P.M. Sunday (9). Mystery, 1974. A pair of detectives are faced with a double murder and widespread blackmail at a plush health spa for women. Cast: Chris George, Lynda Day George.	THE LONGEST HUNDRED MILES. 10:00 A.M. Tuesday, Friday (9). Adventure/drama, 1967. An American soldier, an Army nurse and a group of Filipino children flee from Japanese invasion aided by a dedicated priest. Cast: Doug McClure, Katharine Ross.	SUMMERTREE. 9:30 P.M. Tuesday (2). Drama, 1971. Talented young guitarist drops out of college and is drafted before he can enter music school. Disillusioned by the woman he loves and stopped by his father from escaping to Canada, he becomes a victim of the Vietnam War. Cast: Michael Douglas, Brenda Vaccaro.
THE CHADWICK FAMILY. 1:00 P.M. Friday (2). Drama, 1974. Concerned father's inner strength is tested by a shattering emotional crisis threatening to tear his family apart. Cast: Fred MacMurray, Kathleen McGuire.	THE MAN WHO UNDERSTOOD WOMEN. 12:00 MN Thursday; 11:00 P.M. Friday (4). Comedy/drama, 1959. Hollywood writer-director-producer turns his wife into the most desirable woman in the world but never finds time for her till she meets a French soldier-of-fortune. Cast: Leslie Caron, Henry Fonda.	THAT MAN BOL T. 11:30 P.M. Monday, Tuesday (7).
THE CHASE. 10:30 P.M. Sunday (2). Drama, 1966. Convict escapes and heads for his Texas home where his wife is having an affair with a wealthy man's son. Sheriff tries in vain to avert the impending tragedy of their meeting. Cast: Marlon Brando, Jane Fonda.	PRINCE OF PLAYERS. 11:00 P.M. Monday (2). Drama/biography, 1955. Biography of the "Mad Booths," one of America's greatest acting families, and particularly of Edwin Booth's two great tragedies . . . the death of his wife and his hot-headed brother's assassination of President Lincoln. Cast: Richard Burton, Maggie McNamara.	THX 1138. 11:30 P.M. Friday (9). Scienc/drama, 1971. In a dehumanized world of the future, men are reduced by drugs to unfeeling automatons. They are functioning only on useful levels and incapable of affection. One computer-matched couple discovers love. For this offense to the state, the girl dies and the man escapes to become one man against the world. Cast: Robert Duvall, Donald Pleasence.
THE CROOKED HEARTS. 7:30 P.M. Friday (13). Mystery, 1972. A conwoman's letter to lonelyhearts club results in her meeting a man who turns out to be more than a match for craftiness. Cast: Rosalind Russell, Douglas Fairbanks, Jr.	ROAD TO BALI. 11:00 P.M. Saturday; 10:00 A.M. Wednesday (9). Comedy/musical, 1953. American vaudevillians, Bing and Bob, fleeing from some irate Australian fathers, wind up as deep sea divers, hired by island potentate to recover treasure. Cast: Bing Crosby, Bob Hope.	TRIBES. 12:00 MN Saturday (7). Relationship between a marine drill sergeant and a 1970 flower child. Cast: Darren McGavin, Jan Michael Vincent.
DAVID AND GOLIATH. 7:30 A.M. Tuesday, Wednesday (4). Religious, 1960. Out of an age of splendor and savagery surges a story of the shepherd boy who became a warrior king and his love for the daughter of King Saul. Cast: Orson Welles, Ivo Payer.	SAM CADE. 7:30 A.M. Saturday (4). Drama, 1972. Cade's wartime buddy returns with a contract to kill him. Cade learns that a syndicate "hit" is planned for a resident of Madrid County. Cast: Glenn Ford, Edgar Buchanan.	TROG. 11:00 P.M. Wednesday (9). Science, 1970. A woman anthropologist studies a treglodyte, primitive half-ape, who is released and goes on a rampage and is killed by the army. Cast: Joan Crawford, Michael Gough.
DEATH IN VENICE. 12:00 MN. Tuesday; 11:30 P.M. Wednesday (4). Drama, 1971. Aging musician, recuperating from an illness is confronted with the image of perfect beauty in a golden-haired boy staying at the same luxury hotel in Venice. Cast: Dirk Bogarde, Bjorn Andresen.	SEE THE MAN RUN. 10:00 A.M. Thursday, Saturday (9). Suspense/drama, 1971. Struggling actor finds himself the middleman in a kidnap plot. Cast: Robert Culp, Angie Dickinson.	WILLY WONKA & THE CHOCOLATE FACTORY. 10:30 P.M. Wednesday (2). Musical/fantasy, 1971. Based on the children's classic "Charlie and the Chocolate Factory" by Ronald Dahl. "Poor but honest" young Charlie wins a tour of Willy Wonka's factory, filled with a chocolate river and waterfall, marshmallow stuffed mushrooms and constant surprises. Cast: Gene Wilder, Jack Albertson.
DELICATE DELINQUENT. 10:00 P.M. Saturday (4). Comedy/drama, 1957. A police policeman's troubles with delinquent teen-agers make his life miserable - but worthwhile at least. Cast: Jerry Lewis, Martha Hyer.	THE SPIRAL ROAD. 11:30 P.M. Monday (7). Adventure/drama, 1962. Dedicated young doctor sent to Batavia for training in tropical medicine devotes himself to fighting a jungle leprosy epidemic and	YOUR MONEY OR YOUR WIFE. 10:30 P.M. Friday (2).
DOCTOR YOU'VE GOT TO BE KID-DING. 11:00 P.M. Sunday (4).		
THE GREAT WALTZ. 9:00 P.M. Friday (9).		

The weekly program schedules are released by the TV stations in advance. Before, and sometimes during, the week covered by the schedule, the stations may introduce last-minute changes based on their own individual corporate, sales, and survey requirements.

SUNDAY

APRIL 23

MORNING

- 6:30 **7** EMBASSY FILM - Documentary
- 7:00 **2** LESTER SUMRALL - Religious
- 7:30 **7** BODY BUDDIES - Physical Fitness
- 8:00 **7** BETTER WAY - Religious
- 8:30 **2** SESAME STREET - Educational
- 9:00 **2** INFORMATION - Educational
- 9:00 **7** REV. ERNEST ANGLELY HOUR - Religious
- 2** CHINESE MOVIES
- 2** BEAUTIFUL SUNDAY - Chinese Series
- 9:30 **2** PARTRIDGE FAMILY - Comedy
Today's episode:
"Ain't Loveth Grand."
- 10:00 **2** SUNDAY SUNSHINE - Animated
- 2** BLOCKBUSTERS IN REVIEW - Movie Trailers
- 7** GENERAL HUNG - Chinese Series
- 10:30 **2** MOVIE DATE - Movie Trailers
- 2** THE ELECTRIC COMPANY - Educational
- 11:00 **2** MOVIE PARADE - Movie Trailers
- 2** SUNDAY MASS
- 2** INTERACTION - Public Affairs
- 2** SESAME STREET - Educational

SUNDAY ON 13



REX HUMBARDE WORLD OUTREACH MINISTRY

Rex Humbard and the Family Singers bring you the word of God thru the medium of television.

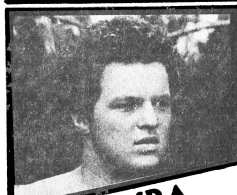
11 AM & 10:30 PM



THE NEW LUCKY 13

Fun, prizes and surprises for everybody on Sunday's nontime game-show! Ronald Remy hosts.

12:00 NN



BOMBA

Exciting adventures of Bomba, the jungle boy. Johnny Sheffield stars.

6:00 PM



SEEING STARS WITH JOE QUIRINO

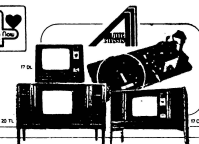
Sunday evening delight from the most star-studded show. Hosted by Joe Quirino.

8:00 PM



INTERCONTINENTAL BROADCASTING CORPORATION

*ALEC (Automatic Line Electronics Control) automatically adjusts for fluctuations in power supply - anywhere from 90 to 260 volts. Always provides a full, stable picture image.



SHARP
Television
with the
* **ALEC**
VOLTGUARD

Lost in Space

**6 PM
SUNDAYS
CHANNEL 7**



CloseUp

**"ASPHALT JUNGLE"
MOVIES GRANDMA USED
TO LOVE
Channel 2
Sunday, April 23
8:30 P.M.**

Nostalgia trippers take heart! BBC-2 again opens its vaults of old and treasured films, served to you at an earlier time slot.

This week's suspense-drama based on the W. R. Burnett novel of the same title, tells the story of a criminal who challenges the police as he plans and executes a half-million dollar robbery.

Cast: Sterling Hayden, James Whitmore, Louis Calhern, Marilyn Monroe, Jean Hagen, Sam Jaffe. Directed by John Huston. Best Picture for 1950, National Film Board Review.

1 REX HUMBARD WORLD OUT-REACH MINISTRY - Religious

AFTERNOON

- 12:00 2 SHOWBIZ WITH THE SALVADORS - Game/variety**
4 FRIENDS - Variety
7 TANGHALAN '78 - Tagalog Movie
9 SPIN-A-WIN - Game
12:00 1 NEW LUCKY 13 SHOW - Game
4 TO BE ANNOUNCED
3 NEWSWATCH JUNIOR EDITION
1:30 3 IN SEARCH OF . . . - Mystery/documentary
 Today's episode:
 "The Mummy's Curse."
15 BAPTIST HOUR - Religious
2:00 2 SUNDAY SUPER SINE - Tagalog Movie
7 700 CLUB - Religious/counseling
3 THE HUMAN BODY - Science
 Today's feature:
 "Why People on Earth Aren't Alike."
15 WORLD CONCERN - Religious
2:30 3 ENCYCLOPEDIA BRITANNICA PRESENTS - Educational
 Today's feature:
 "Can Primitive People Survive?"
15 ORAL ROBERTS - Religious
3:00 4 SESAME STREET - Educational
15 DAY OF DISCOVERY - Religious
3:30 3 JIMMY SWAGGART - Religious
4:00 3 BOB NEWHART SHOW - Comedy
 Today's episode:
 "Anything Happen While I Was Gone?"

- 7 KARATE/ARNIS - Sports**
1 MICKEY MOUSE CLUB - Children
15 SUNDAY SHOWCASE - Tagalog Movie
 "12 Kuba."
4:30 3 YOUNG PEOPLE'S CONCERT - Musical
4 DATELINE YESTERDAY - Docu-drama
1 MICKEY MOUSE RAFFLES - Children
5:00 2 COOKING IT UP WITH NORA - Women
4 KALEIDOSCOPE - Documentary
15 MARLBOROUGH HOUR OF SPORTS
3 WALT DISNEY'S WONDERFUL WORLD OF COLOR - Children/animated

EVENING

- 6:00 2 THE ELECTRIC COMPANY - Educational**
1 LANCER - Western
 Tonight's episode:
 "Juniper's Camp."
7 LOST IN SPACE - Science-fiction/fantasy
1 SUPERSTAR - Variety
15 BOMBA - Adventure
6:30 3 JUNIOR KUARTA O KAHON - Game
7:00 4 NEWS TODAY
7 THE MUPPET SHOW - Variety
7:30 3 CHICO AND THE MAN - Comedy
 Tonight's episode:
 "Natural Causes."
4 TEATRO CUATRO - Movie
7 DONNY & MARIE - Musical
1 SIX MILLION DOLLAR MAN - Adventure

Adventure

Tonight's episode:

"Enemies in Space," Part 1.

8:00 2 BARNEY MILLER - Comedy

15 SEEING STARS WITH JOE QUIRINO - Variety

Tonight's guests:
 Haji Alejandro, Gary Bautista and Claire, Yoyoy Villame, Tillie Moreno, Dale Adriatico, Florante, Susan Fuentes.

8:30 3 MOVIES GRANDMA USED TO LOVE - Movie

See Close-up for details.

7 CHARLIE'S ANGELS - Crime/action

Tonight's episode:

"Magic Fire."

15 THE NEW ADVENTURES OF WONDER WOMAN - Fantasy/action

Tonight's episode:

"I Do, I Do."

9:30 3 IN CONCERT - Musical

Tonight's performer:

John Sebastian,

15 PENTHOUSE 7 - Variety

7 RAFFERTY - Drama

Tonight's episode:

"Brother and Son."

10:30 3 THE MOVIE TONIGHT

"The Chase."

15 NEWSWATCH INTERNATIONAL

15 REX HUMBARD WORLD OUT-REACH MINISTRY - Religious

11:00 3 LAST FULL SHOW - Movie

"Doctor, You've Got to be Kidding."

15 CINEHOUSE 8 - Movie

"Beautiful Killing."

11:30 3 YOUR FAVORITE MOVIE

"That Man Bolt."

15 MOVIE TIME

MONDAY

APRIL 24

MORNING

- 7:00 **SCIENCE IN ACTION** – Educational
 7:30 **PREMIERE THEATER** – Movie
 “Snow White and the Three Stooges.”
 8:00 **SESAME STREET** – Educational
 9:00 **COMMERCIALS AND SPECIALS**
 9:30 **ALIWAN NG MGA BATA** – Instructional
 10:00 **SUNSHINE** – Animated
NEWS CAP
MORNING THEATER – Movie
 “Road to Bali.”
 10:03 **FILM FEATURE**
 10:30 **THE ELECTRIC COMPANY** – Educational
EMBASSY FILM – Documentary
 11:00 **GULONG NG PALAD** – Drama/
 replay
NEWS CAP
DAMDAMIN – Drama
INFORMATION – Educational
 11:03 **FILM FEATURE**
 11:30 **SAMBAYANAN** – Public Affairs
SUERTE SA SIETE – Game
CHANCE SA MGA BAGONG ARTISTA – Variety

AFTERNOON

- 12:00 **PRIME XII/BERT D'ANGELO** – Crime/drama
 Today's episode:
 “Concerned Citizen.”
DPI MID-DAY REPORT
STUDENT CANTEEN – Variety
RETURN ENGAGEMENT – Special/replay
GOOD AFTERNOON PO...
GUGULUHIN NAMIN KAYO
SALAMAT PO – Variety
 12:05 **NOONTIME SPECIAL** – Variety



EVERY MAN LOVED HER EXCEPT THE MAN SHE LOVED.

CAROL WAGNER IS ...

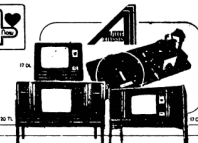
HARLOW

STARRING: LESLIE NIELSEN * MARTIN BALSAY
 RED BUTTONS



APRIL 30
9:30PM

*ALEC Automatic Line Electronics
 Control automatically adjusts for
 fluctuations in power supply -
 anywhere from 90 to 260 volts.
 Always provides a full, stable
 picture image.



SHARP
Television
 with the
 * **ALEC**
VOLTGUARD

CloseUp

"MAGIC MAN"
SPECIAL OF THE MONTH
Channel 4
Monday, April 24
7:30 P.M.

A journey into the world of magic: levitation, sawing a lady in half, escape, playing with fire, illusions, all the old tricks which used to thrill us as children, and some new tricks which should still look good now that we are older. Host Bill Bixby will prove that not only is the hand quicker than the eye but also that seeing is not perceiving.



- 1:00** **BIG MATINEE MOVIES**
"The Chase."
NEWS CAP
EDICINE PINOY - Tagalog Movie
1:03 **CHESSE TODAY** - Instructional
1:30 **SINE SIETE** - Tagalog Movie
1:31 **FILM FEATURE**
2:00 **NEWS CAP**
Sesame Street - Educational
2:03 **FILM FEATURE**
3:00 **THE ELECTRIC COMPANY** - Educational
NEWS CAP
WORLD AT WAR - Documentary
SHOWCASE - Movie
3:03 **FILM FEATURE**
3:30 **JOURNEY** - Adventure
BUHAY BARANGAY - Variety
700 CLUB - Religious/counselling
4:00 **SINEHAN DOS** - Tagalog Movie
"Bakit Ako Pag?"
CIVILIZATION - Documentary
4:30 **BALITA** - News in Filipino
INNER SPACE - Documentary
5:00 **DAMAYAN** - Public Service
Sesame Street - Educational
CARTOONS
5:30 **UNCLE ROB'S LUCKY 7 CLUB** - Children
EVENING
6:00 **THE ELECTRIC COMPANY** - Educational
TO BE ANNOUNCED
KAPWA KO, MAHAL KO - Public Service

**THE BOY
IN THE
PLASTIC
BUBBLE**
is
JOHN TRAVOLTA

SISSY SPACEK
is
Katherine

TOP OF THE WEEK

THE SOLID ONE

6:30 **HALA BIRA** - Variety
EDITO NA KAMI - Variety
6:30 **THE YOUNG AND THE RESTLESS** - Soap Opera
7:00 **BALITA** - News in Pilipino
NEWS TODAY / EARLY EDITION
NEWS AT SEVEN
NEWSWATCH / EVENING EDITION
NEWSDAY
7:30 **RICO BABY** - Musical
CITY SPECIAL OF THE MONTH
 See Close-up for details.
KAHAPON LAMANG - Drama
MANA-MANA 'YAN - Comedy
PILING PILING PELIKULA - Tagalog Movie
 "Boxer of Sierra Madre."
8:30 **THE MAN FROM ATLANTIS** - Science-fiction
 Work aboard the Triton, a Navy underwater experimental habitat, is suddenly interrupted by the appearance of an "Imp," a down-there water-breathing creature who has made his way into the craft.
PINKY AND CHRISTOPHER - Musical
9:00 **THE BIONIC WOMAN** - Adventure
 Tonight's episode: "Escape to Love."
9:30 **TV DEBATE ON LIFE** - Talk
CHIPS - Crime/drama



8:17-16
 "Neal Spielberg casts one vote for changing channels!"

Tonight's episode: "Baby Food."
STREETS OF SAN FRANCISCO - Crime/drama
 Tonight's episode: "Dead Lift."
10:00 **MOST WANTED** - Crime/drama
SWAT - Crime/drama
 Tonight's episode: "Deadly Weapons."
10:30 **HOGAN'S HEROES** - War/comedy
 Tonight's episode: "The Well."
THAT'S HOLLYWOOD - Variety
NEWSWATCH / FINAL EDITION
MOVIE TIME
11:00 **THE MOVIE TONIGHT**
 "Prince of Players."
NEWS TODAY / LATE EDITION
FUN FACTORY - Game
METRO MAGAZINE - Public Affairs
11:30 **LAST FULL SHOW** - Movie
 "Doctor, You've Got to be Kidding."
YOUR FAVORITE MOVIE
 "The Spiral Road."

Please Share...
 SUPPORT COMMUNITY
 CHEST FOUNDATION



MOST WANTED

A special unit which is called upon only when the criminal involved is most wanted by the police and the entire force cannot tackle the job of hunting him down. Starring Robert Stack, Joanne Harris and Shelly Novack.

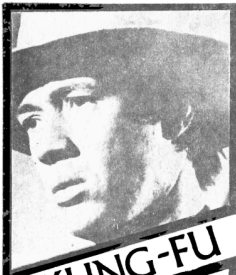
 **13** MON. 9:30 PM



LUCAN

Lucan, the only name he knows. All others are lost in a dim past in the wilderness, family, identity, even the fact that he was human. His only remembrance is a grey wolf who reared him until he was ten years old. His travel from animal to human being and his search for his parents brings drama and suspense to this series. Starring Kevin Brophy.

 **13** WED. 7:30 PM



KUNG-FU

The thought provoking series of a half-Oriental, half-Western monk from the Shaolin Temple who travels in the Old American West in search for his brother. In the process, confounds the people he meets and is perplexed by the Western ways. Profoundly entertaining. Star is David Carradine.

 **13** THURS. 9:30 PM

TUESDAY

APRIL 25

MORNING

- 7:00 **SCIENCE IN ACTION** – Educational
 7:30 **PREMIERE THEATER** – Movie
 “David and Goliath.”
 8:00 **NEWSWATCH / MORNING EDITION**
 8:30 **COMICS MOVIES**
 9:00 **SESAME STREET** – Educational
 9:30 **PHYSICAL FITNESS AND SPORTS DEVELOPMENT**
 10:00 **SUNSHINE** – Animated
NEWS CAP
MORNING THEATER – Movie
 “Longest Hundred Miles.”
 10:03 **FILM FEATURE**

- 10:30 **THE ELECTRIC COMPANY** – Educational
EMBASSY FILM – Documentary
 11:00 **GULONG NG PALAD** – Drama/
 replay
NEWS CAP
DAMDAMIN – Drama
INFORMATION – Educational
 11:03 **FILM FEATURE**
 11:30 **SAMBAYANAN** – Public Affairs
SUERTE SA SIETE – Game
CHANCE SA MGA BAGONG ARTISTA – Variety

AFTERNOON

- 12:00 **PRIME XII/SLATTERY'S PEOPLE** – Drama
 Today's episode:
 “How Do You Fall in Love With a Town?”
DPI MID-DAY REPORT
STUDENT CANTEN – Variety
RETURN ENGAGEMENT – Special replay
GOOD AFTERNOON PO...
GUGULUHIN NAMIN KAYO – SALAMAT PO – Variety
 12:05 **NOONTIME SPECIAL** – Variety
 1:00 **BIG MATINEE MOVIES**
 “Prince of Players.”
NEWS CAP
CINE PINOY – Tagalog Movie
 1:03 **CHES TODAY** – Instructional
 1:30 **SIE TE** – Tagalog Movie
 1:31 **FILM FEATURE**
 2:00 **NEWS CAP**

- SESAME STREET** – Educational
 2:03 **FILM FEATURE**
 3:00 **THE ELECTRIC COMPANY** – Educational
NEWS CAP
WORLD AT WAR – Documentary
SHOWCASE – Movie
 3:03 **FILM FEATURE**
 3:30 **JOURNEY** – Adventure
700 CLUB – Religious/
 counselling
 4:00 **SINEHAN DOS** – Tagalog Movie
 “Bakit Ako Pa?”
NEWS CAP
CIVILIZATION – Documentary
 4:03 **FILM FEATURE**
 4:30 **BALITA** – News in Pilipino
INNER SPACE – Documentary
 5:00 **DAMAYAN** – Public Service
SESAME STREET – Educational
CARTOONS
 5:30 **UNCLE BOB'S LUCKY 7 CLUB** – Children

EVENING

- 6:00 **THE ELECTRIC COMPANY** – Educational
METRO MAGAZINE – Public Affairs
KAPWA KO, MAHAL KO – Public Service
HALA BIRA – Variety
KAMI RIN DITO NA – Variety
 6:30 **THE YOUNG AND THE RESTLESS** – Soap Opera
 7:00 **BALITA** – News in Pilipino

GAMES OF THE WEEK

Philippine Basketball Association
 All-Filipino Tournament
 (First Conference)
 GTV-4

Tuesday, April 25

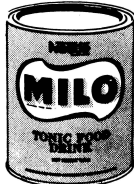
Toyota vs. Filmanbank
 Honda vs. Royal Tru-Orange

Thursday, April 27

Filmanbank vs. Great Taste
 U-TeX vs. Honda

Saturday, April 29

Crispa vs. Filmanbank
 Tanday vs. Royal Tru-Orange



Go MILO
 FOR OLYMPIC ENERGY

After nearly four months of rest, the Philippine Basketball Association is back in full swing. Toyota and U-TeX were the winners in the season-opening doubleheader last April 16. The Tamaraws trounced Tanday, 127-120, while the Wranglers upset Crispa, 104-93. The Redmanizers fell despite the presence of prodigal forward Philip Cezar and come-backing Boge Adornado who scored 110 points in a gallant effort. Toyota is the oddsmakers' choice to grab the all-Filipino plum, thanks mainly to the acquisition of Danny Florencio and Estoy Estrada. Tommy Manotoc's Wranglers cannot be ruled out of the running at this early stage. The U-TeX lineup is virtually unchanged with rookies Anthony Dasalle and Etok Lobo displacing Caloy

Rodriguez and Cristino Reynoso. Romeo Frank, back in harness, has rejoined the Wranglers, taking over Danny Basilan's slot on the roster. Rodriguez and Reynoso are now with the Honda Wildcats while Basilan is with CFC's Great Taste Discoverers, formerly the Presto Ice Cream Flavorists. This week, the Tamaraws test the mettle of Filmanbank, last season's Seven-Up squad. Filmanbank bought the Uncolas seat in the PBA and acquired the team for approximately P500,000. Teams to watch include Great Taste and Royal Tru-Orange, a pair of fledgling ballclubs whose owners are bitter business rivals. The Discoverers lean on Manny Paner and Cisco Oliver to keep them respectable. Royal, on the other hand, has recruited new faces to stir up its weakening franchise. Among the recent signers are Botchok de los Santos, Marlowe Jacutin, and Paul Velasco. On weekdays, GTV-4 is televising the second game live and the first contest on a delayed basis. Saturday's twinbill is scheduled for live coverage. Telecast panel consists of anchorman Dick Idefonso, color commentator Emory Arcilla, and analyst Tito Eduque.

WEDNESDAY

APRIL 26

- 3 NEWS TODAY / EARLY EDITION**
2 NEWS AT SEVEN
3 NEWSWATCH / EVENING EDITION
11 NEWSDAY
7:30 2 AREL & CO. - Variety
3 PSA GAMES - Basketball
 Honda Wildcats vs. Royal Tru-Orange. Live telecast.
7 CHASE - Crime/action
 Tonight's episode:
 "Six For Five."
3 PETE MATIPID - Comedy
11 APAT NA SIKAT - Variety
8:30 2 POLICE WOMAN - Crime/drama
 Tonight's episode:
 "Means to No End."
7 JAMES AT 15 - Drama
3 MAKULAY NA DAIGDIG NI NORA - Drama
11 BARETTA - Crime/drama
9:30 2 THE MOVIE TONIGHT
3 PSA GAMES - Basketball
 Toyota Tamaraws vs. Filmanbank. Delayed telecast.
7 QUINCY, M.E. - Mystery/drama
 In "Last of the Dinosaurs," Carolyn Jones and Cameron Mitchell guest-star as wife and close friend of a popular cowboy movie star whose alleged slaying by a pair of burglars conflicts with Quincy's forensic findings.
3 HAWAII FIVE-O - Crime/drama
 Honolulu prostitutes are being murdered, and those that have not been killed are living in terror, in "Oldest Profession/Latest Price."
11 BAKIT - Drama
10:30 2 THAT'S MY MAMA - Comedy
3 NEWSWATCH / FINAL EDITION
11 MOVIE TIME
2 SPECIAL EDITION - Magazine
3 CINEHOUSE 9 - Movie
 "Knights of the Round Table."
11:30 2 YOUR FAVORITE MOVIE
 "That Man Bolt."
12:00 3 LAST FULL SHOW - Movie
 "Death in Venice."

MORNING

- 7:00 3 SCIENCE IN ACTION - Educational**
7:30 2 PREMIERE THEATER - Movie
 "David and Goliath."
8:00 3 NEWSWATCH / MORNING EDITION
8:30 3 COMICS MOVIES
9:00 3 SESAME STREET - Educational
9:30 3 ALIWAN NG MGA BATA - Instructional
10:00 2 SUNSHINE - Animated
3 NEWS CAP
7 EMBASSY FILM - Documentary
3 MORNING THEATER - Movie
 "Road to Bali."
10:03 3 FILM FEATURE
10:30 2 THE ELECTRIC COMPANY - Educational
7 BODY BUDDIES - Physical Fitness
11:00 2 GULONG NG PALAD - Drama/replay
3 NEWS CAP
3 DAMOAMIN - Drama
11 INFORMATION - Educational
11:03 3 FILM FEATURE
3 SAMBAYANAN - Public Affairs
11:30 3 SUERTE SA SIETE - Game
11 CHANCE SA MGA BAGONG ARTISTA - Variety

AFTERNOON

- 12:00 2 PRIME XII/DAN AUGUST - Crime/drama**
 Today's episode:
 "Quadrangle for Death."
3 DPI MID-DAY REPORT
2 STUDENT CANTEEN - Variety
3 RETURN ENGAGEMENT - Special/replay
11 GOOD AFTERNOON PO... GUGULUHIN NAMIN KAYO

CloseUp

"ADVENTURES OF GERARD"
 MOVIE OF THE MONTH
 Channel 4
 Wednesday, April 26
 8:30 P.M.

Many legends have been woven around the great Napoleon Bonaparte. But this movie comes up with one better than any of them because it dares to laugh about the man.

"Adventures of Gerard" is a naughty satire on the life, loves and follies of Napoleon. It is truly light-hearted but nevertheless refreshing and unusually winning.

The competent cast is headed by Eli Wallach, Claudia Cardinale, Peter McEnery and Mark Burns.

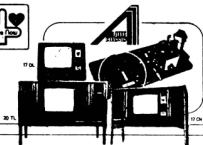
CloseUp

PATAS AWARDS NIGHT
 Channels 2, 7, 9
 Wednesday, April 26
 7:30 P.M.

Local TV's grand night, and isn't it sad that critics should call it "Patatas Awards?" Perhaps the whole trouble is that the local TV industry always tries to do it the Emmy way and never quite makes it.

But hope is forever and this year, let's see what, who and how the industry dreams up its annual awards. Good luck!

*ALEC (Automatic Line Electronics Control) automatically adjusts for fluctuations in power supply - anywhere from 90 to 260 volts. Always provides a full, stable picture image.



SHARP
 Television
 with the
***ALEC**
VOLTGUARD

... SALAMAT PO - Variety
 12:05 **1** NOONTIME SPECIAL - Variety
 1:00 **2** BIG MATINEE MOVIES
 "Summertime"
1 NEWS CAP
1 CINE PINOY - Tagalog Movie
 1:03 **2** CHESS TODAY - Instructional
 1:30 **2** SINE SIETE - Tagalog Movie
 1:31 **3** FILM FEATURE
 2:00 **1** NEWS CAP
1 SESAME STREET - Educational
 2:03 **3** FILM FEATURE
 3:00 **2** THE ELECTRIC COMPANY -
 Educational
1 NEWS CAP
1 WORLD AT WAR -
 Documentary
1 SHOWCASE - Movie
 3:03 **3** FILM FEATURE
 3:30 **2** JOURNEY - Adventure
1 BUHAY BARANGAY - Variety
 counselling
1 700 CLUB - Religious/
 counselling
 4:00 **2** SINEHAN DOS - Tagalog Movie
 "Anak ni Kamagong."
1 CIVILIZATION - Documentary
 4:30 **1** BALITA - News in Pilipino
1 INNER SPACE - Documentary
 5:00 **1** DAMAYAN - Public Service
1 SESAME STREET - Educational

1 DIALOGUE - Public Affairs
 3:30 **2** UNCLE BOB'S LUCKY 7 CLUB
 Children

EVENING

6:00 **3** THE ELECTRIC COMPANY -
 Educational
1 MEET THE PRESS - Public
 Affairs
1 KAPWA KO, MAHAL KO -
 Public Service
1 PIPWEDE - Variety
1 GAME WORLD - Game
 6:30 **3** THE YOUNG AND THE
 RESTLESS - Soap Opera
 7:00 **2** BALITA - News in Pilipino
2 NEWS TODAY / EARLY
 EDITION
2 NEWS AT SEVEN
1 NEWSWATCH / EVENING
 EDITION
1 NEWSDAY
 7:30 **3** PATAS AWARDS NIGHT -
 Special Events
1 LAND OF THE GIANTS -
 Science-fiction
 Tonight's episode:
 "The Bounty Hunter."
2 PATAS AWARDS NIGHT -
 Special Events

1 PATAS AWARDS NIGHT -
 Special Events
 See Close-up for details.
1 LUCAN - Adventure/drama
 8:30 **3** MOVIE OF THE MONTH
 See Close-up for details.
1 TALINHAGA - Drama
 9:30 **1** THE ROCKFORD FILES -
 Crime/drama
 10:00 **3** FAMILY - Drama
 10:30 **2** THE MOVIE TONIGHT
 "Willy Wonka and the Chocolate
 Factory."
1 DATELINE YESTERDAY -
 Docu-drama
 Tonight's feature:
 "Herman Cortez."
1 NEWSWATCH / FINAL
 EDITION
1 MOVIE TIME
 11:00 **2** NEWS TODAY / LATE
 EDITION
1 CINEHOUSE 9 - Movie
 "Trogl."
 11:30 **3** LAST FULL SHOW - Movie
 "Death in Venice."
2 METRO MAGAZINE - Public
 Affairs

THE SOLID ONE

OR ELSE YOU'D MISS OUT ON A VERY SPECIAL ENTERTAINMENT HOUR.

CHRISTOPHER AND PINKY

LIVE! FROM BROADCAST CITY - A NEW KIND OF VARIETY SPECIAL.

A SEAT IS RESERVED FOR YOU EVERY MONDAY NIGHT AT 8:30!

THURSDAY

APRIL 27

MORNING

- 7:00 **1** SCIENCE IN ACTION – Educational
 7:30 **1** PREMIERE THEATER – Movie
 "The Heart is a Lonely Hunter."
 8:00 **1** NEWSWATCH / MORNING EDITION
 8:30 **1** COMICS MOVIES
 9:00 **1** SESAME STREET – Educational
 9:30 **1** PHYSICAL FITNESS AND SPORTS DEVELOPMENT
 10:00 **1** SUNSHINE – Animated
1 NEWS CAP
1 MORNING THEATER – Movie
 "See the Man Run."
 10:03 **1** FILM FEATURE
 10:30 **1** THE ELECTRIC COMPANY – Educational
1 EMBASSY FILM – Documentary
 11:00 **1** GULONG NG PALAD – Drama/ replay
1 NEWS CAP
1 DAMDAMIN – Drama
1 INFORMATION – Educational
 11:03 **1** FILM FEATURE
 11:30 **1** SAMBAYANAN – Public Affairs
1 SUERTE SA SIETE – Game
1 CHANCE SA NGA BAGONG ARTISTA – Variety

AFTERNOON

- 12:00 **1** PRIME XII/MOVIN' ON – Adventure
 Today's episode:
 "Good for Laughs."
1 DDI MID-DAY REPORT
1 STUDENT CANTEEN – Variety
1 RETURN ENGAGEMENT – Special/replay
1 GOOD AFTERNOON PO . . . GUGULUHN NAMIN KAYO . . . SALAMAT PO – Variety
 12:05 **1** NOONTIME SPECIAL – Variety
 1:00 **1** BIG MATINEE MOVIES
 "Willy Wonka and the Chocolate Factory."
1 NEWS CAP
1 SCINE PINOY – Tagalog Movie
 1:03 **1** CHESS TODAY – Instructional
 1:30 **1** SINE SIETE – Tagalog Movie
 1:31 **1** FILM FEATURE
 2:00 **1** NEWS CAP
1 SESAME STREET – Educational
 2:03 **1** FILM FEATURE
 3:00 **1** THE ELECTRIC COMPANY – Educational
1 NEWS CAP
1 WORLD AT WAR – Documentary



IN AN ERA
OF COURAGE,
HONOR AND
CHIVALRY, HIS
ADVENTURES
ARE THE
MOST FAMOUS!

BASED ON SIR WALTER SCOTT'S CLASSIC NOVEL

APRIL 29
9PM

STARRING: ELIZABETH TAYLOR
ROBERT TAYLOR
JOAN FONTAINE

- 1** SHOWCASE – Movie
 3:03 **1** FILM FEATURE
 3:30 **1** JOURNEY – Adventure
1 700 CLUB – Religious/
 counselling
 4:00 **1** SINEHAN DOS – Tagalog Movie
 "Anak ni Kamagong."
1 NEWS CAP
1 CIVILIZATION – Documentary
 4:03 **1** FILM FEATURE
 4:30 **1** BALITA – News in Pilipino
1 INNER SPACE – Documentary

- 5:00 **1** DAMAYAN – Public Service
1 SESAME STREET – Educational
1 CARTOONS
 5:30 **1** UNCLE BOB'S LUCKY 7 CLUB
 – Children

EVENING

- 6:00 **1** THE ELECTRIC COMPANY – Educational
1 ROTARY HOUR – Civic Affairs
1 KAPWA KO, MAHAL KO – Public Service

- 1 FUN LABAN** – Musical/variety
15 DITO NA NAMAN KAMI – Variety
6:30 2 THE YOUNG AND THE RESTLESS – Soap Opera
7:00 2 BALITA – News in Pilipino
1 NEWS TODAY / EARLY EDITION
7 NEWS AT SEVEN
1 NEWSWATCH / EVENING EDITION
1 NEWSDAY
7:30 2 KUARTA O KAHON – Game
1 PBA GAMES – Basketball
 U-TeX Wranglers vs. Honda Wildcats, Live telecast.
1 KATHA – Drama
 Tonight's episode: "Hindi na Papatak ang Ulan."
1 SON OF MY SON – Comedy
1 BICICINEMA 1 – Tagalog Movie
 "Alipung Saguligulid."
8:30 2 LOGAN'S RUN – Science-fiction
1 THE ANDROS TARGETS – Drama
1 PINTIG – Drama
9:30 2 ALINDOG – Drama
1 PBA GAMES – Basketball
 Filmanbank vs. Great Taste Discoverers, Delayed telecast.
1 ROSETTI AND RYAN – Drama
 Tonight's episode: "If You Can't Trust Your Lawyer."
1 SPACE 1999 – Science-fiction
 A mysterious cloud sends a huge space creature to destroy Moonbase Alpha. Nothing can stop its deadly rampage except Maya's incredible powers. But even she may be too late to stop the "Beta Cloud."
1 KUNG FU – Action/drama
10:30 2 METRO MAGAZINE – Public Affairs
1 MOVIE OF THE WEEK
 "The Story of Dr. Wassell."
1 NEWSWATCH / FINAL EDITION
1 WILD, WILD WEST – Western/action
11:00 1 CINEHOUSE 9 – Movie
 "Knights of the Round Table."
11:30 1 NEWS TODAY / LATE EDITION
1 MOVIE TIME
12:00 1 LAST FULL SHOW – Movie
 "The Man Who Understood Women."

CloseUp

PINTIG
 Channel 9
 Thursday, April 27
 8:30 P.M.
 Chapter 9: "Naghubad Pati Anghel"

A newly-established movie outfit holds a location shooting in Tambakan and in the process unravels the exploitative set-up of movie-making.

The residents of Tambakan become witnesses to a young girl's seduction to the game of sex and stardom.

Cast: Vic Vargas, Amy Austria, Ellen Esguerra, Augusto Vicky, Boyet Orca, Tina Loy.

Guests: Donna Villa, Bella Flores, Balot and Pat Salvador.
 Scriptwriter: Raphael Royales
 Executive Producer: Apollo Arellano
 Director: Manuel Cinco



FRIDAY

APRIL 28

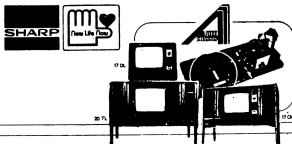
MORNING

- 7:00 1 SCIENCE IN ACTION** – Educational
7:30 1 PREMIERE THEATER – Movie
 "The Heart is a Lonely Hunter."
8:00 1 NEWSWATCH / MORNING EDITION
8:30 1 COMICS MOVIES
9:00 1 SESAME STREET – Educational
9:30 1 ALIWAN NG MGA BATA – Instructional
10:00 2 SUNSHINE – Animated
1 NEWS CAP
1 MORNING THEATER – Movie
 "Longest Hundred Miles."
10:03 1 FILM FEATURE
10:30 1 THE ELECTRIC COMPANY – Educational
1 EMBASSY FILM – Documentary
11:00 2 GULONG NG PALAD – Drama/replay
1 NEWS CAP
1 DAMDAMIN – Drama
1 INFORMATION – Educational
11:03 1 FILM FEATURE
11:30 1 SAMBAYANAN – Public Affairs
1 SUERTE SA SIETE – Game
1 CHANCE SA MGA BAGONG ARTISTA – Variety

AFTERNOON

- 12:00 1 PRIME XII/DOC ELLIOT** – Drama
 Today's episode: "Gold Mine."
1 DPI MID-DAY REPORT
1 STUDENT CANTEN – Variety
1 RETURN ENGAGEMENT – Special/replay
1 GOOD AFTERNOON PO...
 GUGULUHIN NAMIN KAYO...
 SALAMAT PO – Variety
12:05 1 NOONTIME SPECIAL – Variety

*ALEC (Automatic Line Electronics)
 Controls automatically adjusts for
 fluctuations in power supply -
 anywhere from 90 to 280 volts.
 Always provides a full, stable
 picture image.



SHARP
 Television
 with the
 *ALEC
VOLTGUARD

1:00 2 BIG MATINEE MOVIES

- 1:00 2 **NEWS CAP**
1:03 2 **CINE PINOY** – Tagalog Movie
- 1:30 2 **CHESSE TODAY** – Instructional
- 1:30 2 **SINE SIETE** – Tagalog Movie
- 1:31 2 **FILM FEATURE**
- 2:00 2 **NEWS CAP**
2:03 2 **SESAME STREET** – Educational
- 2:03 2 **FILM FEATURE**
- 3:00 2 **THE ELECTRIC COMPANY** – Educational
- 3:00 2 **NEWS CAP**
- 3:00 2 **WORLD AT WAR** – Documentary
- 3:03 2 **SHOWCASE** – Movie
- 3:30 2 **FILM FEATURE**
- 3:30 2 **JOURNEY** – Adventure
- 3:30 2 **SUNRAY BARANGAY** – Variety
- 3:30 2 **700 CLUB** – Religious/counselling
- 4:00 2 **SINEHAN DOS** – Tagalog Movie “Ugat.”
- 4:00 2 **CIVILIZATION** – Documentary
- 4:30 2 **SALITA** – News in Pilipino
- 4:30 2 **SESAME STREET** – Educational
- 5:00 2 **DAMAYAN** – Public Service
- 5:00 2 **CARTOONS**
- 5:30 2 **UNCLE BOB’S LUCKY 7 CLUB** – Children
- 5:30 2 **MICKEY MOUSE CLUB** – Children

EVENING

- 6:00 2 **THE ELECTRIC COMPANY** – Educational
- 6:00 2 **NMPC CULTURAL AFFAIRS**
- 6:00 2 **KAPWA KO, MAHAL KO** –

Public Service

- 6:30 2 **FUN LABAN** – Musical/variety
- 6:30 2 **EDITO NA TAYONG LAHAT** – Musical/variety
- 7:00 2 **THE YOUNG AND THE RESTLESS** – Soap Opera
- 7:00 2 **BALITA** – News in Pilipino
- 7:00 2 **NEWS TODAY / EARLY EDITION**
- 7:00 2 **NEWS AT SEVEN**
- 7:00 2 **NEWSWATCH / EVENING EDITION**
- 7:00 2 **NEWSDAY**
- 7:30 2 **GULONG NG PALAD** – Drama
- 7:30 2 **JOURNEY TO THE UNKNOWN** – Mystery/suspense
Tonight’s episode: A young girl on vacation spends a terrifying off-season week at a seaside hotel, in “The Last Visitor.”
- 7:30 2 **THE HARDY BOYS** – Mystery/suspense
Tonight’s episode: “Voodoo Doll,” Part 1.
- 7:30 2 **BASIL AND LEAH** – Musical
- 7:30 2 **IBCINEMA 2** – Movie
“Crooked Heart.”
- 8:30 2 **BAGONG WXYZ THEATER** – Tagalog Movie
“King Plaster.”
- 8:30 2 **MACABRE THEATER / TWILIGHT ZONE** – Suspense
Tonight’s episode: “The Dummy.”
- 8:30 2 **STARSKY & HUTCH** – Crime/drama
In Part 1 of “The Plague,” a deadly

virus is spreading and, as Starsky and Hutch search for the man who brought it to the city, Hutch catches the disease.

- 9:00 2 **HAPPY DAYS** – Comedy
- 9:00 2 **MACABRE THEATER/ONE STEP BEYOND** – Suspense
Tonight’s episode: “The Return of Mitchell Camp.”
- 9:00 2 **RPN TOP OF THE WEEK** – Movie
- 9:30 2 **GHOST STORY** – Horror
Tonight’s episode: “The Concrete Captain.”
- 9:30 2 **GRIFF** – Crime/drama
Tonight’s episode: “The Last Ballad.”
- 9:30 2 **HARRY-O** – Crime/drama
- 10:30 2 **THE MOVIE TONIGHT**
“Your Money or Your Wife.”
- 10:30 2 **NEWS TODAY / LATE EDITION**
- 10:30 2 **THE LATE HOUR WITH JUNE AND JOHNNY** – Talk
- 10:30 2 **CHINESE MOVIE**
- 11:00 2 **LAST FULL SHOW** – Movie
“The Man Who Understood Women.”
- 11:00 2 **NEWSWATCH / FINAL EDITION**
- 11:30 2 **YOUR FAVORITE MOVIE**
“A Gathering of Eagles.”
- 11:30 2 **CINEHOUSE 9** – Movie
“THX 1138.”
- 11:30 2 **MOVIE TIME**

100% PURE ENTERTAINMENT

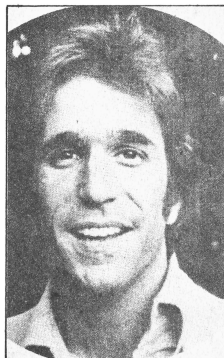
HAPPY DAYS
Channel 9
Friday, April 28
8:30 P.M.



NESCAFÉ
100% pure coffee

Finally, a slot for Happy Days! How did Henry Winkler turn into an American phenomenon? The role of cool drop-out Fonzie in **Happy Days** provides us with the answer.

In “The Deadly Dares,” this week’s episode, Potsie is rebuffed by a girl at a gym sock hop. He finds out and is later convinced that the eye-catching flashy jackets worn by Demon Club members are date baits, enticing him and Richie to join the club. Will he make it with the girls now?



SATURDAY

APRIL 29

MORNING

- 6:30 **1** EMBASSY FILM —
Documentary
7:00 **2** A BETTER WAY — Religious
7:30 **3** PREMIERE THEATER — Movie
"Sam Cade."
7 BODY BUDDIES — Physical
Fitness
8:00 **7** REV. ERNEST ANGLELY HOUR
— Religious
9 NEWSWATCH / MORNING
EDITION
8:30 **1** COMICS MOVIES
9:00 **7** THE FAMILY AFFAIR —
Chingwe Series
3 SESAME STREET — Educational

- 9:30 **3** NATURE WORLD — Variety/
quiz
10:00 **2** SUNSHINE — Animated
3 WIDE, WONDERFUL WORLD
— Women
7 SECOND CITY TELEVISION —
Comedy
9 MORNING THEATER — Movie
"See the Man Run."
11:00 **2** THE ELECTRIC COMPANY —
Educational
3 FILM FEATURE
2 DAMDAMIN — Drama
11:30 **3** BATMAN — Fantasy
3 SUERTE SA SIETE — Variety
1 INFORMATION — Educational

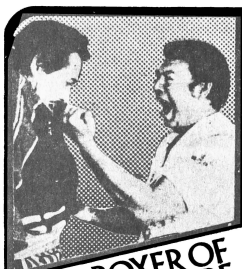
AFTERNOON

- 12:00 **2** PRIME XII/HERE COME THE
BRIDES — Western/adventure
Today's episode:
"Debt of Honor."
2 DPI MID-DAY REPORT
7 STUDENT CANTEEN — Variety
Special/replay
3 RETURN ENGAGEMENT —
Special/replay
12:05 **3** KIDDIES FUNFARE
1 PAMANTAYAN NG TALINO —
Variety/quiz
1:00 **3** BIG MATINEE MOVIES
"Your Money or Your Wife."
3 CHESS TODAY — Instructional
1 CINE PINOY ROADSHOW —
Teatlog Movie
"Miss Aruba Went to Town."
1:30 **3** FILM FEATURE



1-27
-17

"I've had my swine flu
shot. What I need now
is something to
immunize me
against Kotter's
SWEATHOGS!"



THE BOXER OF SIERRA MADRE

Starring:
TONY FERRER
EDDIE GARCIA
JOE SISON
PPP

IBC 13 MONDAY
7:30 PM



ALIPING SAGUIGUILID

Starring:
RICKY BELMONTE
GILDA KORONEL

IBCINEMA 1

IBC 13 THURSDAY
7:30 PM



THE CROOKED HEARTS

Starring:
ROSALIND RUSSELL
DOUGLAS FAIRBANKS, JR.
ROSS MARTIN

IBCINEMA 2

IBC 13 FRIDAY
7:30 PM

CloseUp

IVANHOE
Channel 2
Saturday, April 29
9:00 P.M.

Sir Walter Scott's classic novel of romance and intrigue returns, this time to the small screen, bringing with it all the colorful pageantry of royal courts and priceless chivalry.

Knight Robert Taylor, Princess Elizabeth Taylor, Ladies Joan Fontaine and Emelyn Williams and Duke George Sanders re-live the grandiose days when Britain was the world and the world was British.

Filed on location in King Arthur's own beloved England and Scotland.



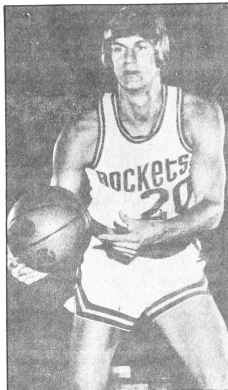
NBA GAMES 1976-77

(Reruns)
Monday, 10:30 p.m. (replay)
Saturday, 9:00 p.m. (original)
IBC-13

It appears that IBC-13 is pushing through with the plan to air reruns of the most exciting games in the 1976-77 series while awaiting the arrival of the 1977-78 contests. This gives the fan a chance to catch some games he may have missed since the series began in June, 1977. Of course, the basketball student must take advantage of this opportunity to review the action more carefully during the extended run.

NBA Star of the Week

Kevin Kunnert, 7-0, 231 lbs. Born Nov. 11, 1951, at Dubuque, Iowa. Picked by the Chicago Bulls on the first round in 1973 NBA draft then was traded with Gar Heard to Buffalo for John Hummer and draft choices on Sept. 10, 1973. Braves sent Kunnert and Dave Wohl to Houston for Jack Marin and Matt Guokas on Feb. 1, 1974, and the blond center has been with the Rockets since. Averaged 10.8 points in 1974-75 and career-high 12.9 in 1975-76. Vastly underrated, Kevin has a soft touch and can shoot hooks with either hand. Biggest problem is getting into foul trouble because of aggressiveness and lack of quickness. This outdoorsman



lives alone in a large Houston suburban home. He is one of 10 Kunnert kids. Has a strange-looking jumper, described by experts as a sidehand slingshot. Mechanical and a plodder, Kunnert contracted pneumonia during high school. Led Big 10 NCAA conference in rebounding as a junior and senior. Has been involved in several court scuffles, including a bout with Jim Brewer as a collegian and a fight with Bill Walton who took five Kunnert jabs before managing to cover up.



GO MILO
FOR OLYMPIC ENERGY

- 7 SINE ESPESYAL - Tagalog Movie
- 2:00 1 HEALTH TALK - Instructional
- 2:30 1 SESAME STREET - Educational
- 3:00 2 FILM FEATURE
- 3:00 2 THE ELECTRIC COMPANY - Educational
- 4 DULANG SINING - Drama
- Competition
- 1 WORLD AT WAR - Documentary
- 1 PTL CLUB - Religious/counseling

- 3:30 2 SINEHAN DOS - Tagalog Movie "Ugat"
- 4 FILM FEATURE
- 4 JONNY QUEST - Animated
- 4:00 2 DYNOMUTT - Animated
- 1 SESAME STREET - Educational
- 4:30 2 STUDIO SEE - Children
- 5:00 2 TO BE ANNOUNCED
- 7 THE MAESTRO & UNCLE BOB - Musical/cultural
- 1 NEWSWATCH JUNIOR EDITION
- 1 GALLANT MEN - War

- 5:30 1 PBA GAMES - Basketball Crispa vs. Filmanbank. Tandauy ESQ vs. Royal Tru-Orange. Live telecast.
- 1 MICKEY MOUSE CLUB - Children

EVENING

- 6:00 2 KROFFT SUPERSHOW - Children
- 2 DISCORAMA - Variety
- 2 BIG IKE'S HAPPENING - Variety

THE GREAT WALTZ



Starring: Horst Bucholz and Rossano Brazzi

APRIL 28
9:30 PM

15 PALIGSAHAN SA AWIT – Musical Competition
7:00 2 TANG TARANG TANG – Comedy
7 LITTLE HOUSE ON THE PRAIRIE – Drama
The Ingalls family and all their friends undergo a severe test of patience when Laura arrives home with a new pet, a cantankerous billy goat, in "Fred."

15 FLASH GORDON – Action
Tonight's episode: "Batting the Sea Beast."
7:30 1 BEST OF DOLPHY MOVIES
15 TARZAN – Adventure
8:00 2 JOHN DENVER SPECIAL – Musical
7 COMBAT – War
Tonight's episode: "The Linesman."



"... so, Little Red Riding Hood filled a basket with Anacin, Preparation H, Scope, Orafax, Dial, Geritol, Dentu-Creme, and all things like that, and set out for Grandma's house..."

9:00 2 MOVIE
See Close-up for details.
3 FACE THE NATION – Public Affairs
7 BEST SELLERS / THE DARK SECRET OF HARVEST HOME – Drama/suspense
15 NBA '76-77 SERIES – Sports
9:30 1 KOJAK – Crime/drama
Tonight's episode: "Both Sides of the Law."
10:00 1 LAST FULL SHOW – Movie
"Delicate Delinquent."
7 700 CLUB – Religious/counseling
10:30 1 NEWSWATCH/THIS WEEK TONIGHT
11:00 1 CINEHOUSE 9 – Movie
"Road to Bali."
15 METRO MAGAZINE – Public Affairs
12:00 2 YOUR FAVORITE MOVIE
"Tribes."

tv sports

BACK TO BACK BASKETBALL

A day after GTV-4 wound up its coverage of the 1976 Manila Industrial Commercial Athletic Association basketball tournament, the Philippine Basketball Association opened its fourth season at the Araneta Coliseum. The pro league's top four clubs — Crispa, Toyota, U-TeX, and Tanday — saw action in an inaugural double-header last April 16.

GTV-4 reportedly paid a high price for the PBA television rights. Reliable sources said that the total purchase pie yielded a P200,000 dividend per team. Fresh from their MICAA stint, anchorman Dick Idefonso and analyst Tito Eduque were back for Sunday's PBA twinnib. Veteran color commentator Emy Arcilla, replacing Nitoy Escano, completed the mikeside cast.

The MICAA coverage was a badly needed shot in the arm for amateur basketball. Ever since the PBA set up shop in 1975, no one had paid much attention to the goings-on in the non-pro ranks. Television gave consistent exposure to the money league and shied away from the amateurs. Fans never knew what they were missing until GTV-4 took a gamble on the MICAA a few years back.

Unlike the pros, MICAA players are raw and unpolished. But their brand of basketball is more human than mechanical. The amateurs are tomorrow's pro superstars, budding heroes hoping to someday make a decent living out of the sport. Those who have been smitten by the MICAA bug contend that amateur basketball is more thrilling because it is less predictable. For instance, which bookie would have considered a Seven-Up win over Villar Records last March 16? As it turned out, the cellar-dwelling Uncolas surprised Villar, 120-119, despite ex-pro Rolando Marcelo's 36 points. And who would have guessed that San Miguel Corporation could be worthy of third place?

Four teams barged into the MICAA semifinal round after a 90-game elimination double round-robin involving 10 clubs. GTV-4 telecast two Thursday contests each week during the regular competitions then covered the entire playoff proceedings which stretched to 11 games.

Among those which failed to qualify were Crispa Shirt Factory, Imperial Textile Mills, 1976 champion Manilabank, newcomer Romago Electric, and Villar. ITM narrowly missed the cut but drew raves mainly due to the outstanding performance of 6-6 Pangasinan center Romy Mamari. The 22-year-old Mapua standout was included in the all-tournament mythical starting lineup. Crispa leaned on internationalists Joy Carpio and Steve Watson but the youthful Ateneo combination was not enough to make serious contenders out of the relatively inexperienced Swingers.

Romago had a brilliant squad on paper, led by Arkansas State guard Don Saife, veteran Hector Hipolito, and former PBA players Benjie Cleofas, Boyzie Henares, and



by Joaquin Henson

Cecilio Marcelino. The all-star cast failed to jell when it mattered most and the Electricians did not even come close as a playoff threat. Manilabank lost spitfire Jojo de Guzman and inherited three La Salle Archers — Peter Ley, Amadeo Sagarbarria, and Virgil Villavicencio — to lead the charge with 6-8 Boni de Jesus. When the smoke cleared, the Golden Bankers were nowhere near the magic four. Villar cast its fortunes with journeyman forward Rolando Marcelo who responded by averaging 16.3 points. There was minimal support from the Records bench and that determined Villar's fate.

The playoff participants were a choice lot. Defending champion Frigidaira, nee Crown Motors, was paced by FEU's Bokio Lauchengco, 6-foot southpaw Eddie Merced, 1977 MICAA invitationals most valuable player Rolly Pineda, 6-3 late bloomer Joel Banal, and Caloccan guard Mon Cruz. San Miguel had a rookie-laden bench but U.S.-trained coach Nicanor Jorge worked out a team formula for winning defense to steal the thunder from the veterans. The Braves whipped the Icemen, 113-95 and 119-113, to win their best-of-three series for third spot. It was a stunning comeback for Jorge's charges who dropped all three assignments in the semifinal round. San Miguel's keymen included 6-4 University of San Agustin forward Jesse Migalbin, 5-11 Ben Ocariza, curly-haired Marty Tierra, 18-year-old Cebu prospect Salvador Rameo, and trainer Benedicto Salvador's 5-9 son Danny.

Finalists were Solid Mills and Yco. The Painters tripped the Solidenims twice in the elimination double round-robin, 103-98 and 98-91. Then Solid turned the tables on Yco, 93-87, in the semifinals. It was nip and tuck throughout the best-of-three series for the title. Yco drew first blood by scoring an 80-79 victory last April 11. Solid evened the count with an 84-83 squeaker two days later. And in the clincher, Solid defeated the Painters anew, 89-81.

Coach Turing Valenzona's Solidenims distributed their talent with plenty to spare. They had 22-year-old Makati resident Etok Lobo, 1976 Mr. Basketball Anthony Dasalla, sweet-shooting Ray Obias, discovery of the year Elji Villamin, and court general Butch Beso. Solid annexed the Interclub championship in 1977 prior to joining the MICAA. Valenzona played 12 years for Yco and was a vital part of the Painters teams that took three MICAA crowns in the 1960s. Turing began coaching in 1971 and has now won seven major championships including three UAAP and two inter-collegiate titles as FEU coach.

Yco relied on ace gunner Jimmy Manansala to take the Painters all the way home. But the 5-11 forward could not do it alone. Greg Gozum, a 6-2 forward, came off the bench and poured in 33 points to augment Manansala's 19 in the best-of-three series opener which Yco won. But in the next two contests, no Painter spewed as much fire as Manansala and Solid breezed.

Meanwhile, the PBA is back in full swing after a three-month hiatus. This season may break or make the play-for-pay league. The world basketball championship games are set on Oct. 1-15 here and it is rumored that several PBA clubs are making available their stars to try out for the national team. If this happens, the PBA may never be the same again.

Trades and purchases punctuated the week prior to the season opening. Toyota acquired Danny Florencio and Estoy Estrada to bolster its frontline. Great Taste Discovers, formerly the Presto Ice Cream Flavours, signed Danny Basilan and Ben Alentorn. Marivasa picked up Caloy Rodriguez and Cristino Reynoso. Flookies also started to make the big transition into the major league. Royal Tru-Orange had drafted at least four freshmen at prestime although U-TeX boasted of the top tandem in Lobo and Dasalla.

GTV-4's back-to-back basketball programs give the government network a decided edge in reaching out to the community through sports.



GO MILO
FOR OLYMPIC ENERGY

CULTURAL CALENDAR

by Brutus Venida

Theater

CULTURAL CENTER OF THE PHILIPPINES LITTLE THEATER

April 23, 30 - 10 a.m. & 4 p.m., April 25, 29 - 7 p.m.

Plautus' "Ang Kambal" (known in English versions as "The Menaechmi") is the prototype of the comedy of mistaken identities revolving around a pair of identical twins. It was on this classical Roman farce that Shakespeare based his "Comedy of Errors"; the Broadway musical "Boys from Syracuse" adapts the same material.

The whacky complications of the plot are precipitated by the arrival at Epidamnus of Menaechmus Sosicles who has been sailing all over

the Mediterranean world in search of his long-lost twin brother, Menaechmus of Epidamnus. Since the latter is entangled with a martinet wife, a courtesan and a parasite, all three embroil the other Menaechmus in situations which baffle him. His disclaimers lead all to believe that he has gone raving mad.

The cast includes Rey Mate-Cruz and Ray Ventura as the Menaechmi, Ella Luensang as the Wife, Willie Esposo as the parasite Penikulo, Saraya Pilar



de Guzman as the courtesan Erotika, Jovit de la Paz as the slave Messenio, Nomer Son as the Father-in-law, Dads Habito as the Doctor, Jose Ocampo as the cook Kaldero, and Leticia Guzman as Erotika's maid-servant. Also appearing as "bouncers" are Mike Sison, Levi Muceros, George Biebic and Joey Hangad.

The play has been translated, designed and directed by Rolando S. Tinio. Music is by Lucrecia R. Kasilag, lighting by Teddy L. Hidalgo.

Tickets at P20 for reserved center seats, P10 for center seats and P5 for side seats are available at Erewhon Bookshops, in Makati, Padre Faura and Harrison Plaza; the CCP Box Office and the Teatro Pilipino Office, 155 Panay Avenue, Quezon City.

"Ang Kambal" is the second production in the

Teatro Pilipino 1978 Season which started last February with Sophocles' "Haring Edipo" and "Antigone." Forthcoming productions include Shakespeare's Romeo at Julieta, Moliere's Ang Kuripot, Dumas fils' Camille, and Wilde's Ang Halaga ng Pagiging Masigasig. Season subscriptions are still available at the Teatro Pilipino Office (tels. 96-33-26 and 96-20-22).

INSULAR LIFE AUDITORIUM (Ayala Ave. corner Paseo de Roxas, Makati)

April 25, 29 - 7:30 p.m., April 30 - 3:30 and 7:30 p.m.

"The Shadow Box," a play dramatizing the plight of people who react differently to the prospect of death; whether he is the victim or the person close to dying. Michael Cristofor won the 1976 Pulitzer prize and the New York Drama Critics



The cast of Teatro Pilipino's "Ang Kambal."

Circie Award for this play.
Cast: Cocoy Laurel, Baby Barredo, Freddie Ruiz-Santos, Bernardo Bernardo, Becca Godinez, Jaime del Mundo, Miguel Faustmann and Zeneida Amador who also directs the play.

YOUTH

TEATRO KABATAAN
 (Gen. Lim St, corner Roosevelt Ave., Maroñas Hills, Quezon City)

As the climax of its seventh production workshop, Teatro Kabataan prepares for the staging of two original one-act plays to be presented in May. Orlando Nadres' "Biglang-bigla, Isang Umaga," directed by Crispin Medina and Tomas Remigio's "Mga Santong Tao," directed by Rickie Real will run on May 5 to 7, 12 to 14 and 19 to 21.

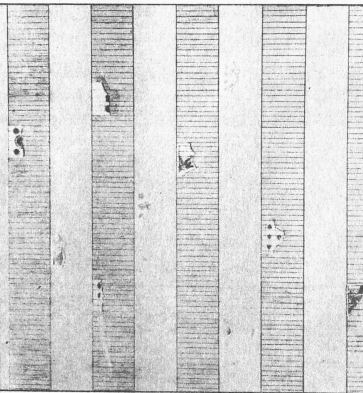


Ash-glazed stoneware vases at the Sining Kamalig.

WORKERS

TEATRO OBRERO
 April 27, 28 - 7 p.m.

Teatro Obrero will stage the premiere of Julian Cruz Balmaceda's three-act zarzuela "Kayamanang Lumi-lad" at the U.E. Theater. Original music composed by Ariel Escasa and Honesto Angeles III. This period play features talents from Laguna, Leyte, Manila. Guest players are from the National Media Production Center and Philippine Navy. Major sponsors are the National Media Production Center, Philippine Navy and the Department of Agrarian Reform. Directed by Mag Cruz Hatol.

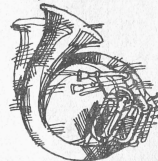


Eva Toledo's collage on board at CCP Small Gallery's "Gridworks."

Dance

CULTURAL CENTER OF THE PHILIPPINES (CCP) MAIN THEATER
 April 29 - 8 p.m.

The "CCP Dance Workshop Concert" brings together the students who have trained under Nonoy Froilan, Edna Vida, Gener Caringal and Alice Reyes — members of the CCP Dance Company — for the past 34 days.



Music

CULTURAL CENTER OF THE PHILIPPINES MAIN THEATER
 April 22 - 8 p.m.

"Tugawit" features original compositions for the orchestra, choir and voice by Filipino composer, Eduardo G. Parungao. Soloists: Jovita Castro, Linda D. Azucena and Gamaliel Viray, Violinist Proceso Yusi. Pianist, Maria Regalado-Yusi. Composer Ed Parungao conducts and directs the Ave Maria Choir and the CCP Philharmonic Orchestra. A presentation by the Triangle for the benefit of the Hospicio de San Jose.

April 23, 24 - 7:30 p.m.
 The Philippines' oldest boys choir, the Tiples de Sto. Domingo, join the Ave Maria all male choir in "Music of Jubilee," a concert presented by the parish of St. Peter and Paul of Makati. Repertoire includes Bach, Vivaldi, Brahms, Scarlatti, San Pedro, Mozart, Umali, Cuenco, and Parungao. Pascual S. Fernandez conducts the CCP Phil.

harmonic Orchestra.
April 27 - 7:30 p.m.
Filipino composer and conductor, Jerry Dadap, presents his original compositions in a concert, "Lahi '78." For ten years, Dadap completed compositions for the orchestra, rondalla and chorus. Ruby Salazar, Erlinda Dacanay-Ascuna, U.P. Concert Chorus, Ellinwood Youth Choir, U.S.T. Chorale, St. Stephen's High School Alumni Chorale and the St. John United Methodist

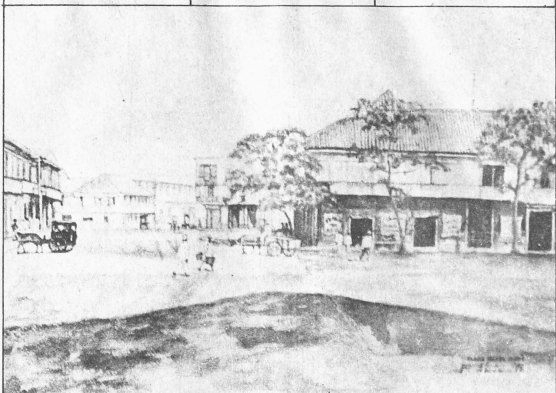


Church Chancel Choir, "Chorafest '78" champion will interpret "Choral Cycle No. 1" for chorus and rondalla; "Choral Cycle No. 2" for chorus, rondalla, woodwinds, horns and tympani; "The Redemption" for chorus and orchestra; "Sumikat Na Ang Araw," for tenor and orchestra; "Mga Awit Pambayan," for soprano and orchestra; and "Alay Sa Inang Bayan," for chorus, rondalla and orchestra. Jerry Dadap conducts the CCP Philharmonic Orchestra and the Concert Philippines Rondalla. A Loyola Life Plan, Inc. presentation.

NIGHTCLUB

BIRDS OF THE SAME FEATHER (Timog Ave., corner Morato Ave., Quezon City)

From Tuesday to Sunday, crowds gather to listen to Sticky band, composed of former Circus mainstays-lead guitarist Rudy Lozano, bassist Peco Gamboa, keyboard artist Boy Katindig and lead vocalist Jacqui Magno. The Short Circuit Band takes over on Mondays.

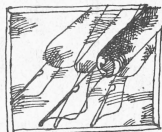


Frank Alviz' "Plaza Goltz, 1890's."

Art Gallery

CCP SMALL GALLERY (Fourth Floor)

"Gridworks" aptly refer to "networks of uniformly spaced horizontal or perpendicular lines which provide the artist with a structural network where he can paint, toss, hang, place or stick objects or colors without concerning himself with compositional or relational problems within the work." Prime examples of gridworks by



Prudencio Lamarrosa, Phyllis Zaballero, Mario Yrisarry, Eva Toledo, Ray Albano, Yoli Laudico, Joe Bautista, Roberto Chabet, Raul Lebaso, Arturo Luz and Rodolfo Samonte are on exhibit until May 4.

SILANGAN ART GALLERY (Rizal Park, near Manila Hotel)

The graduates of U.S.T.'s Advertising Arts present "Sinag '62," a group show of oil, acrylic, watercolor paintings, sculpture, photography and Chinese brushworks. Participating artists: Obet Genuino, Rolife de Vera, Vic Warren, Ning Warren, Eddie Biete, Toti Crespo, Tony Lopez, Sol Chavarria, Ding Villamayor, Jose Mendoza and Pol Chavarria. Guest artists are Galo B. Ocampo, Cenon Rivera and Teofilo Montifar. Until April 29.

LUZ GALLERY (448 EDSA, Makati)

Lao Lian-Ben's fourth one-man show is extended until April 30. Sculpture, wood relief, oil paintings and assemblages are his forte.



SINING KAMALIG

An exhibit of interesting pieces of pottery and ceramic objects by foreign artist, John Pettyjohn, starting April 27 to May 27. Pettyjohn, who is currently handling a summer workshop at Sining Kamalig studied the making of ceramics at the Escuela Masana in Barcelona. He later worked as an apprentice in a shop in Spain. Pettyjohn's works are the result of his experiments with clays and glaze materials such as wood and volcanic ashes over a period of two years. He has been in the Philippines since 1975. His works are designed mostly for utilitarian purposes.

HIDALGO ART GALLERY

(2nd Flr., Showrooms Bldg., Makati Commercial Center)
Architectural, landscape, human interest and seascape watercolor paintings by Ayala Museum artists Sim-on Abaya, Frank Alviz and Rico Mariano. Until April 25.

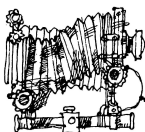
GALLERY ONE (PCIB Bldg., Greenhills Commercial Center, San Juan)

George Facelo uses glue methods in his paintings. Arnel Simon focuses on watercolor landscapes and Isdaw Evangelista stuns with his pen and ink nudes and figure studies. This three-man exhibit is extended up to May 2.

Photography

CCP MAIN LOBBY

"The Stuttgart Ballet — John Cranko" collection is composed of 63 black and white shots mounted on photographic plates by the late German photographer



Hans Kilian. He is also a noted choreographer responsible for building a second-rate dance group into an internationally-renowned company. The exhibit's highlights are scenes from "Taming of the Shrew," "Swan Lake," "Romeo and Juliet," and other major choreographic works. Exhibit ends on April 29.

SILID SINING (1641 San Marcelino, Malate)

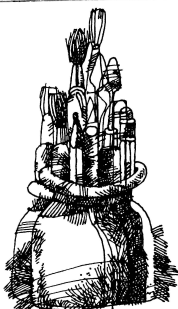
"Larawan '78" presents the entries to the 1978 Phil. Movie Press Club (PMPC) photo contest. Movie stars Alona Alegre, Fernando Poe, Jr., Nora Aunon, Vilma

Santos and Alma Moreno posed for photographers Cleo Cruz, Berting Paz, Rey de la Cruz, Ricardo Lo, Bob Castillo, Bing Cruz, Fely Ignat, Lita Santos, Nards Sangalang and Hermie Castillo. Movie personalities who joined the exhibit as Shutterbugs are Rez Cortez, Ricky Belmonte, Tirso Cruz III, Romy Peralta, Josie Maqueo, Douglas Quijano, and director Romy Suzara. Until April 24.

Museum

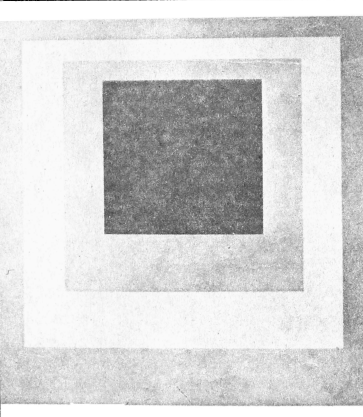
AYALA MUSEUM (Makati Ave., Makati)

Gallery III features sculptures of Virginia and Jeremias Ty-Navarro. Jude Ty-Navarro contributes her watercolor paintings to the exhibit. Through May 7.



METROPOLITAN MUSEUM (Central Bank Complex, Roxas Blvd.)

A number of prints by Jasper Johns, Ben Shahn, Josef Albers, Claus Oldenburg, Henry Moore, Georges Braque, Joan Miro and Victor Vasarely from the Museum's collection are on exhibit at the Long Gallery.



Josef Albers' serigraph at the Metropolitan Museum.

Film

DELTA THEATER (Quezon Ave. corner West Ave., Quezon City)

April 25: 7:30 p.m.

"The Adventures of the Wilderness Family" stars Robert Logan as a construction worker who leaves polluted Los Angeles with his family to live in the country. Benefit premiere sponsored by the "Young Women's Christian Association."

CCP LITTLE THEATER

April 24 - 2 p.m.

"Carmina Burana," a musical which highlights poems, love songs and playlets by Carl Orff. Lucia Popp and Herman Frey play the lead roles with support from the Tolz Boys' Choir, the Bavarian Radio Choir and the Radio Munich Orchestra.

METROPOLITAN MUSEUM (Central Bank Complex, Roxas Blvd.)

April 24: May 1, 6 - 8:30 p.m.

The U.P. Film Center presents "German Film Festival — The New German Cinema." The schedule follows: April 24, Helga Schygulla as "Effi Briest," a 19th century adulteress who died of sorrow after expulsion from her bourgeois circle of friends, directed by Rainer Werner Fassbinder. Accolades: 1974 Inter Film Prize and German Film Award. April 25: Werner Herzog explores the oppressive atmosphere in a reformatory for dwarfs in "Even Dwarfs Started Small." April 26: "False Move," a film written by Peter Handke and directed by Wim Wenders, tells about a young man who left his hometown to become a writer. April 27: Norbert Schilling's "Night Shadows" is regarded as one of the most interesting phantom films to come out since Muranau. April 28: Alexandra Kluge stars, scripts and directs "Casual Job For A Slave," a film about a housewife who devotes herself to political activities by running an

abortion clinic after she fails in her responsibilities to her family. Accolade: 1973 German Film Award. April 29: Klaus Kinsky stars as Aquire, a 16th-century Spanish conquistador betrayed by his soldiers when he became unfit to command. "Aquire/The Wrath of God" is directed by Werner Herzog.

Hotel

MANILA PENINSULA

Antonio Ramboyang's metal paintings and reliefs headline the hotel's "Month of Abstractions."

MANILA MIDTOWN RAMADA (M. Adriatico corner Pedro Gil, Ermita)

Aoyama, a Japanese firm, offers free lessons in ribbon-flower making at the Santana Room. Bon Kee, the Philippine distributor of Aoyama, schedules classes three times a day from Monday to Saturday. Satoko Okumura, Aoyama's principal designer, conducts the classes. She will demonstrate the latest techniques and materials in ribbon-flower making. For reservations, call up Lidred Leonides or Arden Cabus at 476757, 404891 or 477605. Until May 10. At the Club Valentino: Susan Villamor, shapely and sensuous, is the new nightly attraction. Her forte is jazz. Up at Cusco's, on the 21st floor: from 5 to 8 p.m. drinks cost half its regular price. International Electone Grand Prix champion for 1974, Socorro de Castro, plays the keyboards. The Music Part II takes over from 8:30 till midnight. The Society for Enlightenment and Astrological Researches (SEARCH) holds a seminar-workshop on astrology and psychic phenomena from April 30 to May 7. It will cover chart erection (how to prepare your natal chart), basic interpretation of the horoscope and psychic phenomena. The lecturers include Dr. Roman Uy, Vergel Ordone, Misa C. Tingsong and Lo Lizano.



Santiago de Manila's latest fashion lines at the Manila Mandarin.

For more information, call up 832588 and ask for Misa Tingsong or 494015 for Dr. Roman Uy.

MANILA MANDARIN

(Paseo de Roxas corner Makati Ave., Makati) On April 24, 25, 26, Santiago de Manila unfolds his latest fashion lines at the Ballroom — kaftans, tunics, flowing evening dresses and nifty beachwear. The P70 tab includes a sumptuous lunch. Show starts at 1 p.m. For reservations, dial 857811 extension 2274.

REGENT OF MANILA (Roxas Blvd.)

The Four Fourths is the new band at the Alibi Bar. Lead guitarist Jun de Guzman, percussionist Al Gervacio, keyboard player Nonoy Luna and bassist Cris Doce compose the rhythm section.

PHILIPPINE PLAZA HOTEL (CCP Complex, Roxas Blvd.)

Joy Salinas and her back-up band are still going strong every night. The 14-member Family Birth Control Band alternates with funky soul and disco tunes. Both bands keep the Siete Pecados crowd dancing.

Miscellany

YOUTH EXCHANGE PROGRAM

The Youth and Student Travel Association of the Philippines (Ystaphil) announces that applications to the International Christian Youth Exchange (ICYE), RP-JSA Filipino Bayanihan Youth exchange and the International Association for the Exchange of Students for Technical Experience are now being accepted. ICYE, a multi-lateral exchange program established at the close of World War II is now recruit-

ing 13 Filipino youths to be sent to Germany, Switzerland, Indonesia, Japan and Mexico for their education. The youths will stay with foster families and be involved in social development projects in their one-year stay. West Germany, Australia, Japan and Indonesia are the countries still open to interested students on a first-come, first-served basis. For more details and information, contact Ystaphil, the national coordinators for all these exchange programs at 599821 to 24, 2456 Taft Ave., Metro Manila.

FOOD AND NUTRITION WORKSHOP

The University of the Philippines' Department of Food Science and Nutrition holds a number of seminar-workshops on food preparation, foreign cookery, meal planning, food preservation and processing, nutrition and food science education, quality control of food sensory evaluation, cooking for children and microbiology of food.

Classes will be limited to a maximum of 20 participants per program. For more details, call up U.P. FSN Continuing Education Program, U.P. Diliman, O.C., 976061 local 622, 627 or 629 and ask for Miss Lydia Olivar or Prof. Leonora Panlasigui.

MUSIC WORKSHOP

The U.P. College of Music's Department of Music education sponsors a seminar-workshop in Orff-Schulwerk conducted by Ms. Heidi Weidlich, a faculty member of the Orff-Institute in Salzburg, Austria. For more information, call up U.P. College of Music, 976063 and ask for Ms. Nenita S. Cuevo or Ms. Esther B. Santos.

LECTURE SERIES

Goethe House, the German Cultural Center, sponsors a lecture series on "Science, Technology and Culture" by Dr. Rolf E. Vente, Stuttgart University's director of the Institute for Social Research. The series will be held at the NSDB science pavilion, Taft Ave. corner Pedro Gil on April 24 at 9:30 a.m. to 12 noon.



Bookbound

ANOTHER DRAMA BEHIND PEARL HARBOR

by Danny Mariano

East Wind, Rain. N. Richard Nash. 371 pp. Hard-back Ed. American Book-Stratford Press, Inc., publisher. Available at Alemar's.

Hawaii, 1941. It is a few weeks before the Japanese Imperial Navy's attack on the U.S. naval installation at Pearl Harbor.

Several thousand miles away on the American mainland, Japanese and U.S. diplomats are working feverishly for a negotiated settlement of deteriorating ties between the two Pacific powers. Earlier in the year, the American government had imposed economic sanctions on Japan in an effort to compel that island-empire to halt its expansion on the Asiatic mainland. The action only pushes the Japanese to an all-out confrontation with the Americans.

In the back alleys of government, however, similarly desperate activity is taking place. The intelligence complexes of both camps are scrounging around for every bit of information on the yet undeclared enemy. History tells us that at this point Japanese operatives were far more diligent in their data-gathering work. On the other hand, the Americans were fairly content in assuring themselves and their superiors that their opposite numbers were "inferior Oriental bastards."

"East Wind, Rain" portrays, though not in great detail, the shortsightedness of the U.S. naval intelligence network in Hawaii during this critical period. The findings of more meticulous intelligence personnel are dismissed as irrelevant and inconsequential, an action that proves devastatingly fatal in the end.

Commander T. Thaddeus Clarke is one such naval career officer. A victim of petty intrigue and "post-jockeying," Clarke finds himself trapped in "that limbo between communications and intelligence"; a post that allows him to receive significant, though piecemeal, knowledge on enemy activity. But his ranking in the naval hierarchy prevents him from acquiring a synthesized view of the

A NOVEL *East Wind. & Rain*



entire situation. He is constantly being manipulated by his superior, Admiral Kley, the omniscient intelligence chief who despite the information at hand is reluctant to act because of a chauvinist underestimation of "Japs."

On the other hand, Clarke on his own has acquired information on a Hawaii-based Japanese spy ring headed by the Japanese trader Kano Tokan whom the author, quite in the manner of Western stereotyping, clothes in exotic mystery. Tokan is polyglot, art connoisseur, poet, warrior, the ultimate Oriental gentleman whom Nash pits against an insecure, fumbling though tenacious American naval officer — obviously several rungs below the samurai's class.

But Nash insists, quite typically, the American traits of grit and resourcefulness are great levellers. Inevitably, the obviously one-sided confrontation evolves into a vindication of that mythical persona.

To thicken this formula-plot Nash injects a myriad of sub-plots. Clarke's mother-in-law, Johanna Winter, is plagued by the paranoia of an ageing widow; Clarke later has a sexual affair with her. A brother-in-law who is also in the service becomes, in the process of gathering information on the Japanese spy chief, romantically involved

with Tokan's young wife; he is eventually castrated for his indiscretion. A homosexual British double-agent doggedly pursues Clarke in order to convince the American that he has indeed turned a new leaf.

Through this convoluted maze of human foibles and institutional ineptness, Clarke does catch up with Tokan after an agonizing chase through tropical forest and up a steep mountain. He finally discovers that *East Wind, Rain* is indeed the code-phrase for the Japanese assault. But it is all in vain; the following day carrier-based Japanese aircrafts ravage "Tin Can Alley."

Nash liberally cites dates, places and names in an attempt to approximate a documentary rendering of the ambience and flavor of pre-war Hawaii. It does little good. Instead, one is left with the pale, pastel scenarios of a writer obviously unfamiliar with the era.

Nash, who appears to concede some manly virtue to his Japanese antagonists, betrays a disgustingly racist attitude towards other Asians. Filipinos, who in one way or the other are driven into the story, are pictured as feeble-minded, murderous, treacherous fruitpickers, deserving the lowbrow Americanese epithet "Flip." It seems that to Nash, Filipinos are only as good as their outsized reproductive organs, which Johanna Winter constantly fantasizes over.

Although the quality of the writer's craft spreads rather thinly through the novel, "East Wind, Rain" does manage to emerge as a thriller of sorts, the stuff that most made-for-television movies are made of. Which brings us to another point.

"East Wind, Rain" is the third novel written by Nash to have seen print. The other two are "The Rainmaker" and "See the Jaguar." The first has already been made into a TV movie. A sneaky suspicion lurks in our mind that Nash's latest opus has been designed precisely for immediate cashing-in on such exposition.

The fly-leaf backgrounder extols Nash as "one of a group of playwrights who were (sic) responsible for changing the current of television drama. The movement is now called the Golden Age of Television, and Nash, Robert Alan Arthur, Gore Vidal, Paddy Chayefsky, and Horton Foote were its vanguard."

In his novel for print, "East Wind, Rain", Nash as writer seems to have fallen several posts to the rear. ●

BEAUTY TIPS FROM THE STARS



Kate Jackson



Janice Lynde

KATE JACKSON

If you like that free and easy look of Charlie's Angel Kate Jackson, it's easy enough to look like her. Kate likes to keep things simple and natural, with an outdoors freshness. To do that she washes her hair every day and blows it dry. Her makeup is light — a dab of red clear-gel blusher, a touch of plum lip-gloss, gray eye shadow and black mascara. That's all it takes to be gorgeous.

JANICE LYNDE

Janice Lynde from *The Young and the Restless* tells us the best way she uses to stay healthy is to eat right. "I recommend vegetables as the greatest way to reduce. They are healthy, filling and I lost 10 pounds effortlessly. But I went to yoga classes regularly because I think exercise is helpful." This beautiful star munches carrots for bright eyes, eats green leafy vegetables for clear skin and says bananas keep her cheeks rosey. Eating fruit is a good way to keep your energy level up and your weight down.

DINAH SHORE

If you want to stay young and beautiful, Dinah Shore, at age 60 and still fit and trim and glamorous, suggests, "You keep yourself looking young with exercise, and take care of what you eat." Dinah doesn't diet, but she works off extra pounds playing tennis, golf and swimming. "I'm a nut on sports. I think it helps so much," she says, giving a wide and bright smile. She also says posture is very important to your health and the way you look. "If you let your body slump when you sit, everything goes

out of shape." Dinah's kept her lovely shape, and you will too, if you follow her simple advice.

JACLYN SMITH

Jaclyn Smith, another Angel, has a smoky sensuality in her good looks. Her hair is dark and shiny, her cheekbones high. She uses bronze and gold-toned makeup to accent her brunette coloring. And to keep that fabulous figure, Jackie eats lots of protein, especially steak and salads. She tries to eat a big breakfast and skip the extravagant dinners that weigh you down at night. Plenty of exercise, fresh air and enjoyable work finishes her beauty regimen and give Jaclyn that special look.



Dinah Shore



Jaclyn Smith

LYNDA CARTER

Lynda Carter is a real Wonder Woman. Her long, dark hair sparkles, her face radiates with beauty, and she has a figure that is every girl's envy. But it takes work to be beautiful. To keep her hair lustrous, Lynda switches shampoos every week as well as conditioners, and sometimes she skips the conditioner altogether. She also recommends drinking gallons of water. It keeps hair shiny and skin flawless, and it also fills you up so you can't eat so much. It's a natural diet and an easy way to beauty.

TONI TENNILLE

Toni's one beauty secret that's no secret is her great smile. She flashes her pearly whites a lot, and she looks terrific. As for her hair, she suggests you wash yours regularly, use a conditioner to keep it from drying out, and treat yourself to frequent haircuts. "Don't let the ends get too long because they will



Lynda Carter



Toni Tennille



Farrah Fawcett-Majors



Mitzi Gaynor

split," she says. A short and sassy hair style really adds to her overall perky look and keeps her hubby, the Captain, singing in praise.

FARRAH FAWCETT-MAJORS

Farrah Fawcett-Majors is just about everyone's ideal blonde goddess. She knows how to play up her best features like her hair. She's got a super hair style that hangs loose and curly. To keep her golden locks gleaming she brushes it often, from back to front. For a great complexion Farrah uses the "Laslo" treatment of special moisturizing oils and creams and a cleansing astringent. To highlight her model-like face, she contours a crescent shape underneath her cheekbones with a bronze blusher. And of course there's plenty of outdoor exercise. She plays lots of tennis and golf, and her skateboard gets her around — and keeps her trim. It's not easy to be glamorous. It takes hard work, but the end result is well worth the effort.

MITZI GAYNOR

Marvelous Mitzy Gaynor's big on working out in the gym her husband built in their home. It's complete with weights, pulleys, abdominal boards, dressing room, bath and shower. She works out every day to keep her sensational figure, 37-22-34. Dancing helps too. She takes lessons all the time and rehearses for her personal club appearances. An active life is keeping Mitzi in top form.

CAROL BURNETT

Lively funny lady Carol Burnett makes the most of her looks and lets her inner

beauty shine out. Laughing and making people laugh is what makes her beauty special. She keeps her red hair short and carefree and uses the minimum of make-up, brown liner and mascara, earth-tone or green shadows. Exercise, especially dancing, keeps her figure in tip-top shape. But most of all Carol has developed a dynamic personality — her beauty secret! — and she charms every man who meets her.

ELIZABETH TAYLOR

Liz Taylor, one of the most beautiful women in the world, doesn't like to work hard to achieve her sensational looks. "It's better to forget about keeping beautiful on diets. Enjoy life! It's much more important." Liz does admit she can't do without makeup. "I feel so naked without it!" Liz accents her lovely violet eyes by lining both upper and lower lids, using plenty of mascara and at times dabbing on rose or aqua eye shadow. Liz says her biggest problem is keeping slim. "When I'm unhappy I eat." But the most important advice Liz gives is: "There is only one beauty treatment to be followed — keep yourself healthy. That's all there is to it!"

ROSEMARY FORSYTH

Don't cringe, but dazzling Rosemary Forsyth, star of TV's soap *Days of Our Lives*, has found a way to keep her golden crown looking always healthy and shiny. "Mayonnaise raps!" she tells us. You rub it in and wrap your head in a hot, damp towel and wait forty minutes before washing it out. "I do it once a month. It gives my hair luster and more body."



Carol Burnett



Elizabeth Taylor



Rosemary Forsyth

'YOU LIGHT UP MY LIFE'

A contemporary story set against the worlds of pop music and television commercials, "You Light Up My Life" stars actress and comedienne Didi Conn as an aspiring songwriter and singer who earns her living by performing in television commercials and hosting a children's show on public television. She tries to cope with the three men in her life: her father, a second-rate comic who wants his daughter to follow in his footsteps; her fiancé, a tennis instructor, straight and boring; and a film director with whom she becomes romantically involved.

"Once upon a time there was a girl who didn't know any better. She believed that dreams came true." According to filmmaker Joseph Brooks, "Therein lies not only one of the major themes of 'You Light Up My Life,' but also the unlikely success story behind the production of the film itself."

As Brooks explains, "Anyone who sets out to make a movie starts out with a dream. Each filmmaker or would-be filmmaker believes that somehow, against all odds, he will find a way to finance his film, find a way to discover the best possible actors or actresses to play the roles and, finally, find a way to have the courage to stick to a singlemindedness in telling his story on film so that when it's over and done he can at least be able to say: 'This is my movie, the way I envisioned it.'"

In addition, Brooks elaborates, "Every actress who ever dreamed the 'impossible dream' of walking into a producer's or director's office and hearing someone say: 'You've got the part,' knows that generally dreams like that remain just that — dreams. But in the case of this motion picture, Didi Conn and I found each other, and a very warm and special movie, filled with music and love, emerged."

What was the genesis of "You Light Up My Life?" What made Joseph Brooks, perhaps the most successful composer in the history of television commercials, decide to enter the ranks of filmmaking?

Over the last seven years, Brooks has composed music for a myriad of television commercials. "Starting out from scratch and armed with a lot of energy, the battle began against heavy odds in a very competitive field," states Brooks. But his breakthrough came in 1969 with his memorable music for the Pepsi Cola campaign — "You Got A Lot to Live and Pepsi's Got A Lot to Give." Since then, Brooks has created music for more than a hundred commercials for companies such as Dr. Pepper and American Airlines. In the process, Brooks has garnered 21 Clio Awards (the Oscar of the advertising industry). At one time it was calculated that more people in the United States listened to Brooks' music than that of any other composer in the world.

Having conquered the advertising world, Brooks then decided to "broaden his base" and began to write music for motion pictures. Again, against formid-

able odds, Brooks' first film music was for Vittorio De Sica's masterpiece, "The Garden of the Finzi Continis," which won the Academy Award for Best Foreign Film of 1971. So much for barriers. Brooks followed that with music for "Marjoe," which won the Academy Award for Best Documentary of 1972, "Jeremy," a Cannes Film Festival award-winner, and the 1974 box office hit, "The Lords of Flatbush," starring Sylvester Stallone and Henry Winkler.

In "The Lords of Flatbush," explains Brooks, "the score played a vital part in the film since more than 12 original songs were written and the music often dictated the editing and vice versa. It was a long process and in it I began to see that only by creating an entire film myself would I ever achieve the creative satisfaction I desired."

Which brings us to "You Light Up My Life."

Brooks recounts: "I knew that I wanted to make a film for young people. Mostly they're offered Disney-type films and silliness which bore them. But I feel that kids are extremely vulnerable and have an innocence which allows a filmmaker to delve into raw emotion and not be afraid of being thought corny."

"Since I intended to produce, direct, write and score the film, I wanted to tackle a story that I was certain I could handle — one with a single, basic plot which revolved around a central character. Why I chose to write a story about a girl is a question I can't answer. It just came out of the typewriter that way and I never bothered to question it or change it."

With Brooks' background in the field of music, he knew from the onset that music would play a key role in his motion picture. But the main problem was "how to do a musical that was not a musical?" According to Brooks, "Musicals, per se, are boring to me. Having someone stand up and sing for no particular reason has always struck me as implausible. So, after pondering



Didi Conn stars as an aspiring singer and songwriter.

the matter, I decided the most effective way to deal with it was to make my lead character a recording artist. In that way, the music would become part of the dialogue, another means of expression, another voice for my central character, Laurie Robinson.

"In addition, by making Laurie a composer as well as a recording artist we could create the kind of emotional lyrics that would fit into and embellish the character mold we were shaping.

"So, the music became almost a subtext of the film — the part of Laurie which was beneath the surface — her pain, her longings, her inner beauty. And, in composing the music, I always had to watch myself from getting out of her character and into my own. Repeatedly, I had to step back and ask myself, 'How would Laurie have written this song?' Consequently, the selection of songs took almost six months and some were still being written while we were shooting.

"Initially, the basic rhythm sound was that of a piano, to which we later added heavy strings and a full orchestral accompaniment," explains Brooks. And for that accompaniment, to achieve the richest of possible sounds, Brooks hired members of the famed New York Philharmonic orchestra. "Many of them had been playing on my recording sessions for commercials and films, so when approached they were glad to be a part of this project. As well, David Naden, former concert-master of the Philharmonic, acted as my New York contractor and hired the best musicians in the city.

Equally important to the musical concept of "You Light Up My Life" was the casting of the film. For the lead role, Brooks chose Didi Conn, whose performance he considers "one of the most impressive film debuts seen in quite some time. She is unique as an actress — her warmth pervades the motion picture and her vulnerability makes it easy for audiences to identify with her."

Why did Brooks select Didi Conn for the starring role in his first motion picture?

"When I began casting the film, I knew that the lead role had to be played by an actress who was relatively unknown. The role of Laurie Robinson was written for a young actress and there really were no name actresses that age and certainly no so-called stars who were young enough to play the role.

"So the search began. For months



As Laurie Robinson, Didi is pushed into show-biz by her father.

we interviewed actresses — using casting agents on both coasts. We saw almost 400 actresses! But I just couldn't find the right girl for the role. At that point I was so chagrined and frustrated, I almost gave up the project. But after the second futile search in New York, we returned to L.A. and on the last day — I walked Didi Conn.

"I was ready to pack it in," reminisces Brooks. "It didn't make any sense to me to use someone who wasn't the perfect actress for the role. I couldn't make the film that way. I remember quite clearly the day that Didi Conn appeared for her interview. My secretary came into my hotel suite and said that a friend of hers, Judy Novgrad, who teaches acting classes in L.A., called her and said there was a young student in her class I should see. Although at that time she had only done a few commercials, I agreed to see her.

"The doorbell rang that afternoon and I answered it. There, standing in front of me, was this very thin girl, hair up in curlers, with a high-pitched voice and so much energy she seemed to be plugged into the wall socket. 'I hear you guys are makin' a movie,' she said. I laughed. 'Is this how you always are?' I asked her. Didi smiled. 'Sure,' she said, and walked into the

room. Immediately, I knew that she had the part.

"And, after we talked for a few minutes, I discovered that she had gone through many of the same things as Laurie Robinson, the character in my script. In addition, her depth as an actress was still untapped and her heart was free enough to allow herself to be molded and directed. The willingness was there; so was the talent. As far as I was concerned, we had a movie.

"I gave her a copy of the script and asked her to read it and come back in an hour. She left, still bubbling over with excitement, still unaware that unless she couldn't act at all, she had the part. I knew there probably would be a lot of work in directing her and rehearsals would be arduous, but she had the talent and that's all that really counted.

"When she came back in an hour, the girl who walked into the suite was almost totally different from the one who had left. Very quiet, she stood there with tears in her eyes. Then, she hugged me and kissed me on the cheek. 'How did you know me?' she asked.

"She was right. I had written her story. The girl I had created was almost directly out of Didi's past."

"Then," Brooks relates, "the work began. I read her on various aspects of the character and she took the direction very well. I breathed a sigh of relief." Brooks continues: "The next step was to see how she looked on film. I asked her if any film was available. She replied that there were some commercials at the William Morris office if I wanted to see them. I said I did. 'When?' she asked. 'Now,' I said. Although it was 5:30, Didi displayed the kind of ingenuity which I came to love and respect throughout the shooting. She picked up the phone and called the projectionist at the William Morris office and arranged a screening.

"I saw the two commercials and realized exactly the way I did not want to film Didi. Her previous directors had played up her zaniness and her high-pitched voice. I wanted to play against them — to keep her voice low, to play against the energy and vulnerability.

"After dinner, I told her she had the part. Her response: 'Who else do I have to see?' 'Nobody,' I told her. 'I'm the director and the producer, so you're stuck with me.' She didn't believe me and I can't say I blamed her. But I called her agent and we closed the deal several days later." ●

WHITE RABBIT CTA 1008

WEEKEND IN L.A.

George Benson
2WB 3139

George Benson definitely does not have to worry about rent money these days. He goes to town in a limo, is seen in the best of places, and he has made jazz fashionable again.

Benson was an integral part of the fusion movement, which brought to being vaunted aggragations such as Weather Report, the Mahavishnu Orchestra and Return To Forever. He was part of the changes which took rock, jazz, classical and ethnic forms and threw them all into a monstrous brew.

White Rabbit, a Creed Taylor production, is a key to the start of those changes. 1971, New York — the Big Apple. On hand to assist Benson are Herbie Hancock on electric piano, Billy Cobham on drums, Airtio Moreira on percussion, Ron Carter on bass, Jay Berliner and Earl Klugh on classical guitars and Hubert Laws on flute and piccolo. This fine assembly of musicians, under the direction of arranger Don Sebesky, delved into an entire set of Castilian tonalities and Latin rhythms.

"Summer of '42," "California Dreaming," "El Mar," "White Rabbit" and "Little Train" are transformed by this excellent rhythm section into introspective statements of very Spanish jazz. Airtio's vocals, coupled by the use of flamenco guitar introductions by Berliner and Klugh, add a lot of feeling to the set. Cobham here is very laid back, riding on the rich woodwind and brass arrangements and keeping well within the boundaries drawn up by Sebesky. Klugh's intro to "El Mar" and Hancock's keyboard and



wah-wah work on "Little Train" along with Benson's solo in "California Dreaming" provide the best moments in the album.

Weekend In L.A., on the other hand, is a less ambitious escapade to the West Coast and West Coast feelings. Recorded live at the Roxy in Hollywood, Benson is in an excellent commercial form. Here, Benson projects the image of the consummate performer, with a lot of feeling poured into his singing and a lot of good vibes in his playing.

The music here is clean, slick and boppy. This guy plays very happy blues, the good kind. LiPuma deserves to be commended for the fine choice of materials he has given to his artist, whose sensitivity and skills are by now, foregone conclusions. It can also be

said that Benson has added color to his music by singing, and Tommy LiPuma, his producer — who knows a good voice when he hears one (he was producer for the biggest selling LPs of the Sandpipers), has given pop music a new light by making Benson one of the hottest stars in years. Verily, Benson, LiPuma and pop music are all the richer for it.

The system of singing on one cut, then whipping out his guitar on the next, works very well with the audience. Harvey Mason, Ralph MacDonald, Stanley Banks, Ronnie Foster, Jorge Dalto and Phil Upchurch provide Benson with one of the tightest rhythm sections he has ever played with.

The best instrumental cut in the album is a tribute to the great guitarist Montgomery, "We All Remember Wes," from whom Benson seems to owe a lot of his playing. The acoustic piano solo by Jorge Dalto in "Down Here On The Ground" is very melodic and complimentary to Benson's improvisational approach. Among the vocal materials, Leon Russell's "Lady Blue," Michael Masser's "The Greatest Love Of All" and Charles Daves-Carl Sigman's "It's All In The Game" provide the familiar while "Down Here On The Ground" and "On Broadway" feature Benson in some of his most powerful singing yet.

Between *White Rabbit* and *Weekend In L.A.*, the latter would be best for your party music needs. It is done by a respected artist (who has also attained pop star status), it contains very good music and it makes a very good conversation piece. Maybe you cannot dance to it, but you can listen and talk about it all night. On the other hand, the former would be perfect for those quiet, comfy nights. Either one is a good buy and both make worthy additions to your collection. Check them out.

— Mike Jamir

public persuaders

SERVICE ON A SILVER PLATTER

Love not in word, neither with the tongue, but in deed and in truth," a saintly man once said.

I cannot resist relating this to the advertising man's concept of public service commercials — commercials that offer real and measurable benefits to the consumer. These commercials do not rely on the all-too-common ploy of using distracting female figures, or representations of Mother Nature, which supposedly set the "proper mood," conditioning the vulnerable viewer to accept the selling pitch that predictably follows.

Public service commercials go into the nitty-gritty of what good a company is doing to serve the consumer. The motivation may still be to ultimately sell a company's product. The viewer, however, is freed from having to wallow through a camouflage of advertising frills to filter out what good he can concretely derive from the commercial.

In public service commercials, the advertiser does not dangle a carrot — he proffers the carrot on a silver platter.

One of the more delightful public service commercials on television today features a RAMCAR automotive battery technician who self-consciously



by Nanette Franco-Diyco

scratches his head, adopts a Rockefeller stance, and labels free-of-charge the check-up, cleaning and re-charging of the motorist's batteries.

"Okey lang, sir!" he assures the motorist who confesses, with a certain amount of naivete, that he may not need a battery replacement up till Christmas time.

The language used in the commercial is basic conversational Taglish. The dialogue script was finalized by ASPAC Communicators, Inc., only after several incognito visits by ASPAC creative personnel to the RAMCAR outlets for service, and to listen to actual technician motorist conversations. The commercial's over-all tone of friendliness supports effectively the client's concept of a neighborhood outlet.

Small wonder, the TV commercial

won an Award of Merit in the institutional category during the Fifth Philippine Advertising Congress competition.

Small wonder, too — when the commercial storyboard was submitted to the Philippine Board of Advertising for approval, the screening committee members unanimously and immediately approved it for its public service value.

Roberto V. Garcia, vice president for marketing and sales of RAMCAR, explained that only RAMCAR operates factory outlets, an innovation introduced for the convenience of motorists. All outlets make available factory-fresh batteries at factory prices and expert service by factory-trained technicians.

"Aside from batteries, RAMCAR factory outlets offer motorists distilled water, battery and electrical check-ups, cleaning, and re-charging — all free, regardless of the brand," Garcia emphasized.

Service-orientation, it seems, be it in individuals or in corporations, always redounds to the benefit of the one who serves. RAMCAR's unprecedented increase in sales in all its thirteen factory outlets may just be one proof of this.

As Indian poet and author Tagore aptly put it: "I was sleeping and dreamt that life was nothing more than joy. I awakened and saw that life was nothing more than service. I began to serve and I saw that service was joy."

CALLING ALL CHANNELS

In this corner, we will periodically publish a list of shows whose replay has been requested by our readers.

- Charlie's Angels "Unidentified Flying Angels," "Angel Flight"
- CHiPs "Career Day"
- The Basil Valdez Roast
- Hardy Boys "Say, Can You Sing?" "King Tut's Tomb," "Sole Survivor"
- Donny & Marie with guest Parker Stevenson
- Donny & Marie with guest Tom Jones
- Man from Atlantis "Death Scouts," "The Disappearance," "Killer Spores," "The Naked Montague"
- Barry Manilow Special
- Third Annual Rock Music Awards
- Another Side of Me — Lindsay Wagner
- Logan's Run "Judas Goat," Premiere episode
- Grammy Awards
- Morning Theater "Hurricane"
- RPN-9 Top of the Week "Asylum"



Charlie's Angels



Erik Estrada



Donny & Marie



Patrick Duffy

TV TIMES PROVINCIAL POST

Back issues of TV Times are now available to provincial readers through the outlets listed below:

ISSUE DATE	COVER	POSTER
Dec. 18-24	FARRAH FAWCETT	MARTIN LANDAU & BARBARA BAIN
Dec. 25-31	CARRIE FISHER	SESAME STREET
Jan. 1-7	LINDA CARTER	IKE EISENMANN
Jan. 8-14	CHARLIE'S ANGELS	KEVIN DOBSON
Jan. 15-21	SHAUN CASSIDY	FARRAH FAWCETT
Jan. 22-28	MARK HAMILL	PARKER STEVENSON
Jan. 29-Feb. 4	MARIE OSMOND	LEE MAJORS
Feb. 5-12	DONNY OSMOND	SHAUN CASSIDY
Feb. 19-25	ROBBY BENSON	OLIVIA NEWTON-JOHN
Feb. 13-18	CHARLIE'S ANGELS	JAMES FRANCISCUS
Feb. 26-Mar. 4	PATRICK DUFFY	SPIDERMAN
Mar. 5-11	PARKER STEVENSON	JACLYN SMITH

PROVINCIAL OUTLETS

CEBU — 1. Ybafier Bookstore, Colon St., Cebu City 2. Ricks News & Magazines, D. Jakosalem and Sangiangco Sts., Cebu City
 BACOLOD — 1. Prudencio Gonzales, No. 5 Lanzones St., Capitol Heights, Bacolod City
 ILOILO — 1. Floro Divinagracia, Jr., 177 Sto. Rosario St., Iloilo City Tel. 74778
 DAVAO — 1. A&D Marketing, No. 19 B Legaspi St., Davao City, Tel. No. 7-75-54
 CAGAYAN DE ORO — 1. Sarrae Enterprises, Burgos St., Cagayan de Oro City
 ZAMBOANGA — 1. Naty's Bookstore, Zamboanga City

TV TIMES
THE TOTAL ENTERTAINMENT MAGAZINE

CROSS CHANNELS

The Binibining Pilipinas Pre-Pagant and Coronation Night will be aired live from the Araneta Coliseum by BBC-2 on May 9 (8:30 p.m.) and May 13 (8:00 p.m.) respectively.

Watch out for the screening of "Harlow," starring Carol Baker and Leslie Nielsen, on April 30 over BBC-2.

By May, RPN-9 hopes to feature the box-office hit suspense-thriller, "Spiral Staircase," starring Jacqueline Bisset and Christopher Plummer.

The Hawaii-based Seawind combo scores a new hit with their latest 45 RPM single, "You Gotta Be Willing To Lose" /s "We Got A Way" culled from their first CTI release.

Popular jazz singer Jacqui Magno has joined the expanding talent roster of JEM Recording Company. She recently signed an exclusive contract with the firm and is scheduled to cut her first 45 RPM single, which is of course, an original Filipino composition.

Also from the jazz scene, singer Astrud Gilberto has teamed up with another prominent jazz musician Stanley Turrentine to produce her latest CTI LP, "Astrud Gilberto with Stanley Turrentine." Local music fans will surely remember Astrud as the singer who presented a new style, described as "the sound of innocence" or "hushed intimacy," as reflected from her Grammy Award-winning song, "Girl From Ipanema."

Rotary Hour, a public service program hosted by Ronald Remy over GTV-4 will move into a new time slot come April 24. The program will be telecast every Thursday at 6:00 p.m.

The initial show on its new time slot will focus on the Rotary Club of Calamba.

R.C. San Francisco del Monte president Jess Casus announced recently that the show was cited by the Rotary International for its public information and service thrust.

Rotary Hour is directed by Maryo de los Reyes and scripted by Jake Tordesillas.

Next month, BBC-2 will air *Variety '77*, a two-hour review of all the American entertainment specials of 1977 — musicals, TV-movie specials, sports spectacles. Guaranteed to be an all-star cast.

Ike Lozada has launched the search for young boys and girls on the plump side to portray "Dabianito" and "Dabianita," Ike and Cecilie "Jabiana" Iñigo's children in a forthcoming movie.

Employees of the different companies owned by Roberto S. Benedicto gave Mr. Big Boss a surprise birthday

party last Saturday, April 17, at the Nalinac Beach Resort in La Union.

KBS scriptwriter Lyca Benitez recently embarked on a world tour for a much-needed R and R.

With the acquisition of new equipment, BBC-WKFM radio will be able to project more powerful signals by the first week of May.

Also, listen to BBC-WKFM radio if you want to know what is going to be shown on BBC-2 since they plug them in advance.

NV Productions for Television opened its offices at 400-B, Delta Ridge, Quezon Boulevard, Quezon City; with telephone number, 96-24-96.



Astrud Gilberto



Jacqui Magno



Seawind

RECIPE REVIEW

LIONEL RICHIE'S DUCK 'N' DUMPLINGS

Motown's hot recording group, The Commodores, dish out not only outstanding music but impressive meals too. Recipes from Thomas, Ronald and Milan, Walter "Clyde," Lionel and William are generally hearty with stick-to-the-ribs kind of goodness, like Lionel Richie's Duck 'n' Dumplings

Ingredients for Duck:

- 2 ducks
- 3 tbs. paprika
- 4 large cloves of garlic, crushed
- 1 tbs. salt
- 4 tbs. Caraway seeds
- 1 tsp. pepper

Procedure:

1. Combine dry ingredients. Moisten with just enough water to make a paste. Rub paste inside and outside of duck.
2. Place duck on rack in roasting pan. Roast at 325°F for 2½ to 3 hours. Prick with fork and turn every half hour.
3. Remove from oven when done. When room temperature, cut into pieces with poultry shears. Place under broiler for 20 minutes before serving. Save drippings for dumplings. You are

now ready to make the dumplings.

Ingredients for Dumplings:

- 1 cup flour
- 1 cup Farina cereal
- 2 eggs
- 5 medium potatoes, boiled and mashed
- 1 tsp. salt
- 5 large onions, diced

Procedure:

4. Using drippings from duck, saute onions, very slowly. Keep adding fat as duck is roasting.
5. Combine all other ingredients. Form into balls. Drop gently into boiling, salted water. Simmer until dumplings rise.
6. Remove to platter with duck. Pour onions over dumplings. Serve with applesauce.

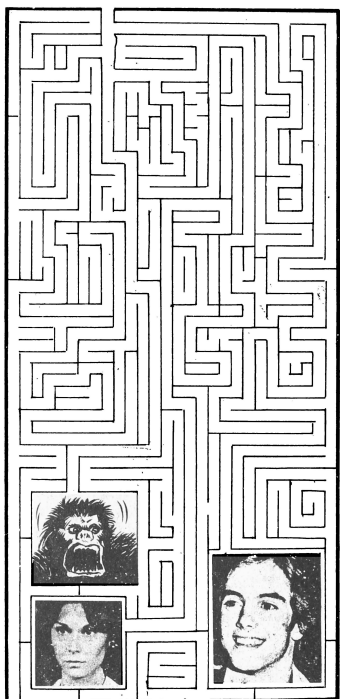


Left to right (top row) Thomas, Ronald and Milan. Bottom row: Walter "Clyde," Lionel and William.

MAZE

by Bert Tolentino

One route will lead to a dead end. Another to Kate Jackson and a third to Shaun Cassidy. Avoid the route to Kingkong.



CRYPTOQUOTE

by Roxanne Barcelona

Find out what Lynda Carter of *The New Adventures of Wonder Woman* has to say about "the love of her life," Ron Samuels.

SA'Y HSA EFNA FK TW EZKA ZH OCY
 IACEEW EFNA CH KZIYH YZRSH CY
 YFFV CY Z EFFBAP CH IFV,
 YFTHSZVR XEZXBP CVP Z BVAO
 SA OCY RFZVR HF MA YFTAFVA
 YGAXZCE ZV TW EZKA Z SCNA
 VANAI MAAV ZV EFNA MAKFIA, CVP
 ZH SCY SCP CV ZVXIAPZMEA ZTGCH
 FV TW EZKA. Z HSZVB ANAIWFVA
 EFVRY HF MA ZV EFNA, MJH OSAV
 ZH XCTA CEFVR FJH FK VFOSAIA ZH
 MIFJRSH C VAO SCGGZVAYY.

Last Week's Cryptoquote:

I'm a "Gone With the Wind" freak. I was just a tiny girl, just six years old, when I first saw the picture . . . and I was so much in love with it that my mother made me a white dress with a red sash, just like the one Scarlett wore in the beginning, and a white dress trimmed in green velvet, with a green-velvet hair bow, the gown she wore to the picnic.

NAME GAME

by Roxanne Barcelona

Look for your favorite documentary/educational shows:

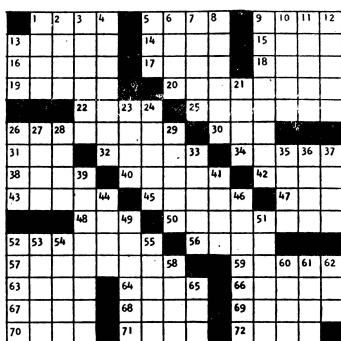
I N S E A R C H O F B Y A I S N T T
R J B N E M N J K L M N O P Q R S H
T U Z C Y C D E F G H S U B S C R E
I P T I I E M B A S S Y F I L M S E
O N A C N Y T H I N G A H T B A F L
C H A L R L I E S P E N P J R X T E
O P Q O R L Y D O C T O R Y N W X C
Y Z C P H E R Y L L A D D P A R K T
D A T E L I N E Y E S T E R D A Y R
S A N D B U R G S L I N C O L N E I
R T O I T O G E N T I C A C I G A C
A R F A M J X L M O P R S D E F H C
N N I B I N F O R M A T I O N B L O
I V B R K F H E W U O O X Z J I H M
M R T I N N E R S P A C E T J F L P
A D H T K G H E T C B E E K A Q U A
L W C A N G T Y U E K B E M W Q Y N
W H L N R Q H N M T R G H W Y J K Y
O M A N R H J D T T K Q A D K Q V X
R T O I T O G E S N T I O C E A B E
L B E C T H A E L M A B R I P O J E
D T M A O N M T E L N I B A O N O L
I Z A P S A A N P A A S C U C A L A
N D I R S A L A D A M Y D E J E S S U S
E N S E A L A U M A P R E L O U D E
B E S S E G H H A F F I D A D V I T
O F D E E S I S T A N C E I R O X
A N N N H E J X T R M A C E E B Y Z
T R M T N J X Y A B C D E F L G K L
J T J S M C H A N G E L E S A B E R
E L E A N O R A N D F R A N K L I N
K L E Y C A L I F O R N I A N O S H
E S N O T P A R R E R S T E V E N S
W O R L D T A W A R O N T E K A S A
N S C I E N C E I N A C T I O N D A
L I R J B Y N O I T A Z I L I V I C

1. Animal World
2. Civilization
3. Dateline Yesterday
4. Eleanor and Franklin
5. The Electric Company
6. Embassy Films
7. Encyclopedia Britannica Presents

8. The Human Body
9. Information
10. Inner Space
11. Kaleidoscope
12. Sandburg's Lincoln
13. Science in Action
14. Sesame Street
15. World at War

CROSSWORD

by Alberto Solano



BIG NAMES

20 Across shows what we mean!

ACROSS:

- 1 Bridges boy
- 5 Andy's partner
- 9 Plant disease
- 13 Modern beggar
- 14 Tense
- 15 Dravidian
- 16 Fr. school
- 17 Gaelic
- 18 Tart
- 19 Erect
- 20 Box office hit, twice
- 22 Actress Barbara
- 25 Land size
- 26 TV's Logan
- 30 Chin. weight
- 31 Monosaccharide
- 32 Brilliant success
- 34 Steep hill
- 38 Nor. stanza
- 40 Actress Barrymore
- 42 Smartly dressed
- 43 Cold dish
- 45 Antibiotic solution
- 47 Pagoda ornament
- 48 Was ahead
- 50 Mark Harris's home
- 52 "— Fifteen"
- 56 Fencer's cry
- 57 Of a western nation
- 59 Prov. in China
- 63 Jap. purple seaweed
- 64 Swiss city
- 69 Storage place for milk
- 67 Stanley Gardner
- 68 Bondage
- 69 Common viper
- 70 Common astre. collops
- 71 Old English court
- 72 River in France

DOWN:

- 1 S. Amer. bird
- 2 W. Afr. tribe
- 3 TV short
- 4 Prince of "Chico and the Man"
- 5 Zeus' daughter
- 6 Visible trace
- 7 Nature
- 8 Offensive smell
- 9 Baretta's specialty
- 10 Chocolate drink
- 11 Funnymen Fernando
- 12 Distinctive symbol
- 13 Mo.
- 21 Oriental two-masted ship
- 23 Verb suffix
- 24 "The Deep" actor
- 26 Cartwright son, in "Bonanza" series
- 27 "Thin Man" dog
- 28 Film spool
- 29 C. Amer. Indian
- 33 Refines metal in a cupel
- 35 Weight allowance
- 38 Wigwag
- 37 Zeus' breastplate
- 39 Perrine and Harper
- 41 Actress Falena
- 44 — Amaz
- 46 Widmark-Conrad movie, "The —"
- 49 Poet's measure
- 51 Nymphs of Gr. mythol.
- 52 Singer Basco
- 53 Love: lt.
- 54 Former actress Fernandez
- 55 Lake near Calif.
- 58 Heart battery: sl.
- 60 Dwell
- 61 Before: obs.
- 62 Norse sky god
- 65 Openwork pattern



impressions

impress
impressions
impress

We caught only the tail-end — that magical evocation of the many moods of Austria, captured by the romantic lens of the film camera, put together into a carefully choreographed documentary bursting with visual inspiration. The title at the end, without credits, said only **AUSTRIA** in bold, simple letters. We can imagine that the documentary must have been a filler put on by the station while it was waiting for something even more carefully choreographed to go on the air. Actually, what came on afterwards hardly deserved such a poetic introduction. But these are the vagaries televisioners must put up with when a station departs from its regular programming.



by Nila Barican-Tupaz

Anyway, the documentary on Austria alone seemed worth the time. The good thing about television is that one can always shut it off or move on to another channel and another show. Which, in truth, was what we did after Austria.

There is a hang-dog look about Quincy that makes it seem right to see him snooping around for clues and solutions which — as in **The Andros Targets** — are the rightful responsibility of men of the law. Devoid of a lover-boy face, Quincy does not make you get all entangled in the deep labyrinth of his amours. He plops you right into the action, right into the conflict, as you follow the crackpot schemes and suspicions which inevitably: yes, uncover a homicide; yes, reveal who the murderer is; and yes, still does not merit Quincy a promotion.

The truth of the matter is that Quincy, M.E. is just another crime drama. But it is given a new twist with the introduction, not merely of another dedicated cop-hero, but of a lab man, a technical man, as chief protagonist and devoted crimefighter. As added twist, this crimefighter is not blessed with features any teen-age fan will drool over. Place him beside fandom's S.W.A.T. sweethearts and Quincy, with his bulging middle, his bulbous nose, and his slightly crooked weather-beaten face will look like one of the walking wounded.

But both innovations add to the little strengths of Quincy, M.E. Personally, we can never feel utterly and profoundly transported by crime dramas, which usually present stiffly contrived plots and *deus-ex-machina* endings spiced with endless rolls of film showing car chasing car. But at least, with Quincy, M.E., one does not feel insulted by the indiscriminate presentation of just about any pretty face as hero.

In Quincy himself, there is believability. Such a man can, in truth, be working as medical examiner in a state crime laboratory. He has the feeling of reality, and of humanity.

Of course, like other crime dramas, Quincy, M.E. — after a while — starts to tire. There is always the basic conflict: Quincy versus crime. There is always the secondary conflict: Quincy versus the unbelieving. There is always the additional conflict, obviously meant to add zest to the relationship between the characters of the series and expand character treatment, although at times it fails: Quincy versus his superior. After a few episodes, all these conflicts stand out so stark: and

clear that the show sometimes comes out as one big cop-out.

Fortunately, in some episodes, the storywriters manage to inject interesting sidelights. The labor leader, for example, in the episode entitled "Death Casts a Vote," was an interesting study of a man under suspicion. He comes out a mite too stereotyped (which is true of many characters in TV shows), but still engaging enough to hold one's fleeting interest. Can you imagine how forceful the character can be in an extended story, or a Part 2?

Come to think of it, even Quincy himself is a stereotype. Such unflinching dedication to a life spent in pursuit of homicide is a stereotype. A stereotype, too, is his superior. Like characters in a play, coming and going briefly in somebody's real and ragged lifetime, Quincy and others like him play out their prescribed roles with little depth, much less paradox, but with enough lightness.

And that is how we must accept Quincy, M.E. — a one-hour canned diversion once a week out of the 52 weeks and 8,736 hours of our paradoxical and puzzling lives. All that we should really ask of it is that it does not bore, or pretend to be more than what it really is.

With summer here and most schoolchildren home for the long vacation, the hot afternoon hours can become such a dreadful time for everybody in the house. Fortunately, RPN-9 has long ago thought of putting together all its documentaries and historical stuff into one educational time block, starting at 2:00 p.m. and ending at 6:00 p.m. with **Sesame Street**. Such an idea is a welcome boon to schoolchildren who are the ones who would benefit most from these shows. But dare we ask for no replays and more varied shows of the type? **The World at War** and **Civilization**, while both truly excellent series, can be too much for schoolchildren when viewed more than twice.

